

ABSTRACT

Title of Document:

THE MATCHMAKER : A LIGHTING
DESIGN

Andrew Robert Cissna, Master of Fine Arts,
2014

Directed By:

Associate Professor, Brian MacDevitt, School of
Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, and production photographs that document the lighting design for the University of Maryland - College Park, School of Theatre, Dance, and Performance Studies' production of *The Matchmaker* by Thornton Wilder. This thesis contains the following: research images collected to develop and visually communicate ideas about color, texture, intensity, form, composition, and mood to the production team; preliminary and final organization of desired equipment to execute the lighting design; a full set of drafting plates and supplementary paperwork used to communicate the organization and placement of lighting equipment to the master electrician; and magic sheets and cue lists used as organizational tools for the lighting designer during the tech process. Archival production photographs are included as documentation of the completed design.

THE MATCHMAKER : A LIGHTING DESIGN

By

Andrew Robert Cissna

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2014

Advisory Committee:

Associate Professor, Brian MacDevitt, Chair

Associate Professor, Daniel Conway

Associate Professor, Misha Kachman

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Acknowledgements

I would like to thank Sarah for her love, support, and patience.

I would also like to acknowledge my fellow collaborators and assistants:

Director : Alan Paul

Scenic Designer : Paige Hathaway

Costume Designer : Aryna Petrashenko

Sound Designer : Neil McFadden

Stage Manager : Scott Kincaid

Assistant Lighting Designer : Max Doolittle

Assistant to the Lighting Designer : Christina Wilbur

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Chapter 1: The Pre-Production Design Process

1.1: Design Concept Statement

Behind thick curtains a brilliant, golden morning sun is held at bay; just the faintest lines around the edges remind of its presence. Inside sits Mr. Horace Vandergelder getting his weekly shave, seemingly content in the partial shadows of a dark room. The sparse overhead fixtures cast a bright but unnatural white glow down the features of the harried servants unhappily milling about. Even the merry couple of Ermengarde and Ambrose seem downtrodden by the desolate ambience of Vandergelder's home. But soon the infamous Dolly Levi bursts into the room and, with one look about, throws open the heavy curtains and allows the now heraldic white sun to erupt into the room, instantly throwing a jump in everyone's step.

With every fervent action, Dolly Levi tries to bring happiness and life to those around her. Her mere presence impacts her surroundings and with that, the light as well burgeons and grows at her whim. But while we see throughout the scenes the ways she puppeteers the radiance around her, it is not until she finally allows herself to be matched that these effects finally pour over and onto her.

As the pieces of Mrs. Molloy's hat shop slide into place, the butterscotch afternoon sun blooms through a bank of large, unseen windows, sliding down the displays of hats and the lovely Minnie Fay's cheek, cutting across the furniture and walls. Light from the back room darts in and out of the space as Cornelius and Barnaby flop around the room, disrupting the peace. The sun begins to dip in the sky, sinking into deeper oranges and sending shadows up the walls as Dolly surges through the door. Once she is gone, we are

left in the romantic caress of the peach setting sun as the two couples set their evening plans.

A romantic steely moon glides over the tables of the Harmonia Gardens terrace as Dolly bursts in to set the scene. With the mere flick of her wrists, sparkling diamonds of yellow pop on all around, creating a stunningly loving scene for young love to blossom. Through the pass doors, white shafts of light swing open and closed as the waiters fly in and out of the hijinks onstage. Occasionally someone steps out of the insanity and addresses us directly, popping suddenly away from the glitzy restaurant and into a purely theatrical hard-edged beam to confess their inner thoughts.

As the night continues, the band of misfits finds themselves in the home of Ms. Van Huysen. Much unlike Vandergelder, every fixture in her home is lit and the shades are pulled to welcome in a weary friend. A late azure moon smiles through the windows and falls across the settee in the center of Van Huysen's living room to play with the dotted straw of her many chandeliers, some seen and some not. It is here that Dolly finally steps herself into the forefront, grasped in a gilded halo with the cobalt moon dancing off her nose, to finally win the next story in her life.

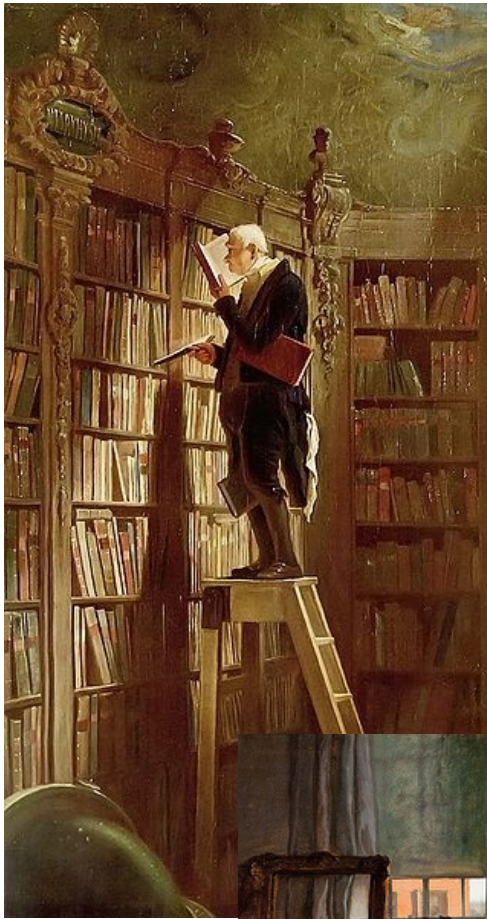
1.2 : Early Notes

<u>MATTHEW</u>	<u>VANDERG - SCROOGE</u>	MRS MOWDY - MID 30s WIDOW, HARDENED
WHY NOW? WHY 2013? WHY COLLEGE ACTORS?	AMBERG - ARTIST, SLIGHTLY SUCCESSFUL	MINNIE FAE - FEMALE BARNABY, NAIVE
THE ASPIRES	CORNELIUS - HOPE SPRINGS ETERNAL, DREAMER, INNOCENT	
VANDERGENDER DOLLY LEVI	BARNABY - NAIVE SIDE KICK	
CORNELIUS + BARNABY ERNEST + AMBERG	MARGOT - EDGE, HAS A PAST, BUT IS SAFE	303 - 100 ML 301 - 100 ML 301 - 100 ML
MRS MOWDY + MINNIE MISS FORD VAN HUYSEN	DOLLY - SHE'S A FIXER	VS BLOOM 100 135 30

PERIOD 1880s	Act 4 ONE LEAF SPEARS
• STORE, DIRTY, NEEDS A WOMAN'S TOUCH	• BIG BIG BUBBLY SCENE FULL PLAY
• FEMININE HAT STORE	• HOME-SPUN WISDOM
• BATTERY PARK IN THE 1880s	• LIFE IS FOR LIVING
• VAN HUYSEN'S HOUSE, SHE IS LARGER THAN LIFE	• MAKE THE MOST OF LIFE
1 - MORNING 3 - EVENING	• WHAT QUANT OF LIGHT DOES DOLLY BRING W/ HER
2 - AFTERNOON 4 - NIGHT	• FRAGILE PEOPLE DEALING W/ DEATH
PANTING FROM THE 1880s	
WATCH THE MOVIES	

1.3 : Research Images

1.3.1 : Act 1 – Vanderghelder’s Store and Home



The Bookworm

Carl Spitweg

“The sparse overhead fixtures cast a bright but unnatural white glow down the features of the harried servants unhappily milling about.”



Father and Son

John Koch

“seemingly content in the partial shadows of a dark room”

1.3.1 : Act 1 – Vandergelder’s Store and Home

Portrait of a Man

Gustave Caillebotte

-Vandergelder at the window-



*Woman Seated at
Window*

John George Brown

“But soon the
infamous Dolly Levi
bursts into the room
and...throws open the
heavy curtains and
allows the now
heraldic sun to erupt
into the room...”

1.3.2 : Act 2 – Mrs. Molloy’s Hat Shop



Leonardo's Window

Anne Belov

“the butterscotch afternoon
sun blooms through a bank of
large, unseen windows...”



The Shop Girl

James Tissot

“...gently sliding down
the displays of hats and
the lovely Minnie Fay’s
cheek as she attends to
them.”

1.3.2 : Act 2 – Mrs. Molloy's Hat Shop



Sunlight in a Cafeteria

Edward Hopper

“...cutting across the furniture and walls”

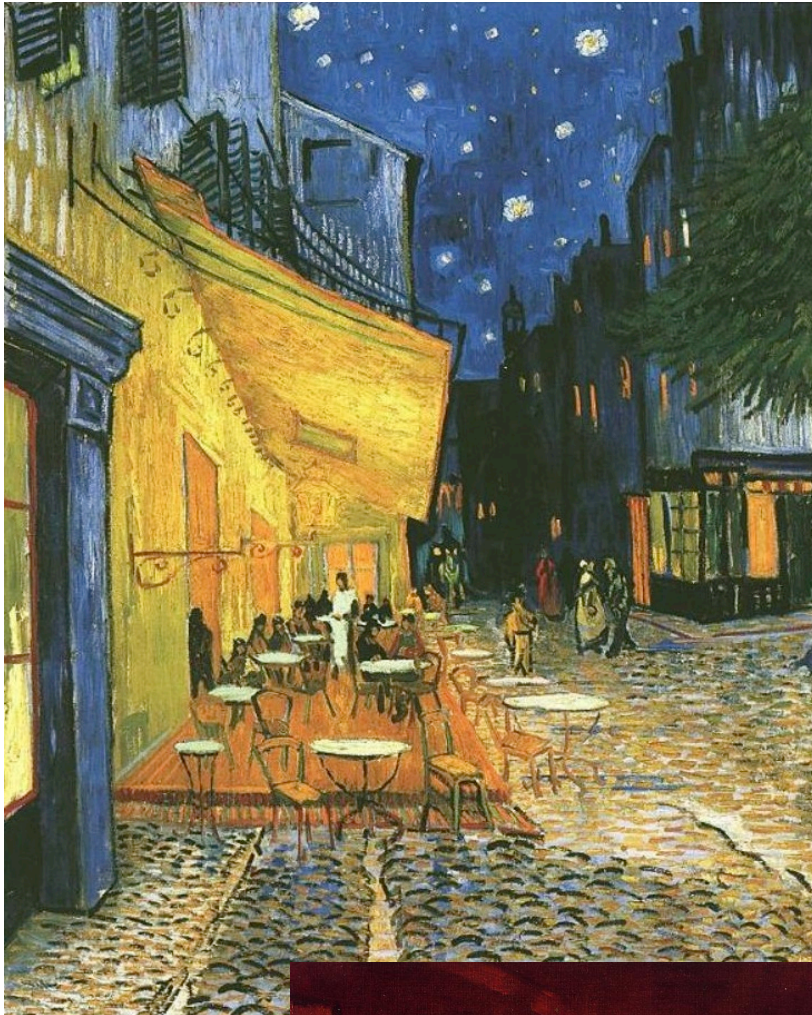


*Old-Fashioned
General Store*

Max Brouwers

“The sun begins to
dip in the sky,
sinking into deeper
oranges and
sending shadows
up the walls as
Dolly surges
through the door.”

1.3.3 : Act 3 – Harmonia Gardens Restaurant



*The Café Terrace,
Ales at Night*

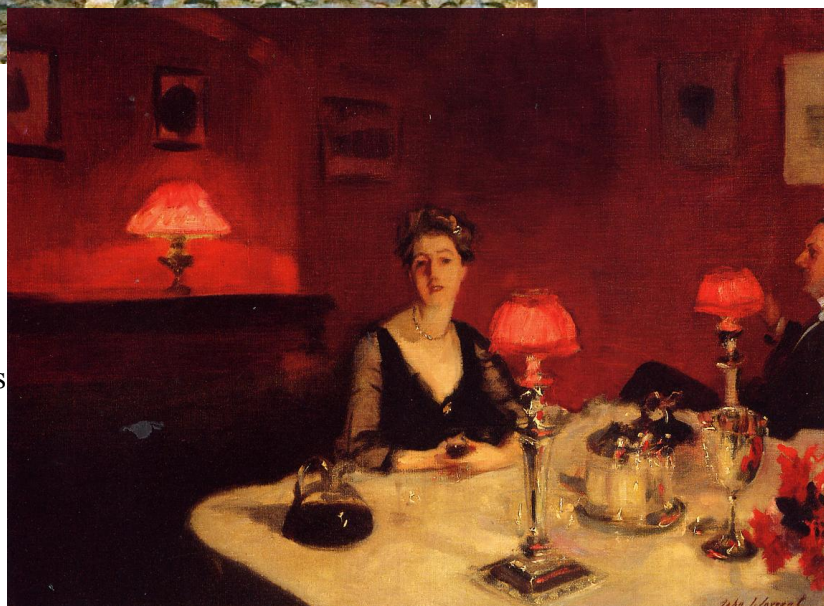
Vincent Van Gogh

“A romantic steely
moon glides over
the tables of the
Harmonia Gardens
terrace”

*Dinner Table at
Night*

John Singer Sargent

“sparkling diamonds
of yellow pop on all
around”



1.3.4 : Act 4 – Ms. Van Huysen's House

Woman at a Piano

Giovanni Boldini

“A late azure moon
smiles through the
windows and falls
across the settee in
the center of Van
Huysen's living
room...”



How the Other Half Shop

Photographer Unknown

“...to play with the dotted
straw of her many
chandeliers, some seen and
some not.”

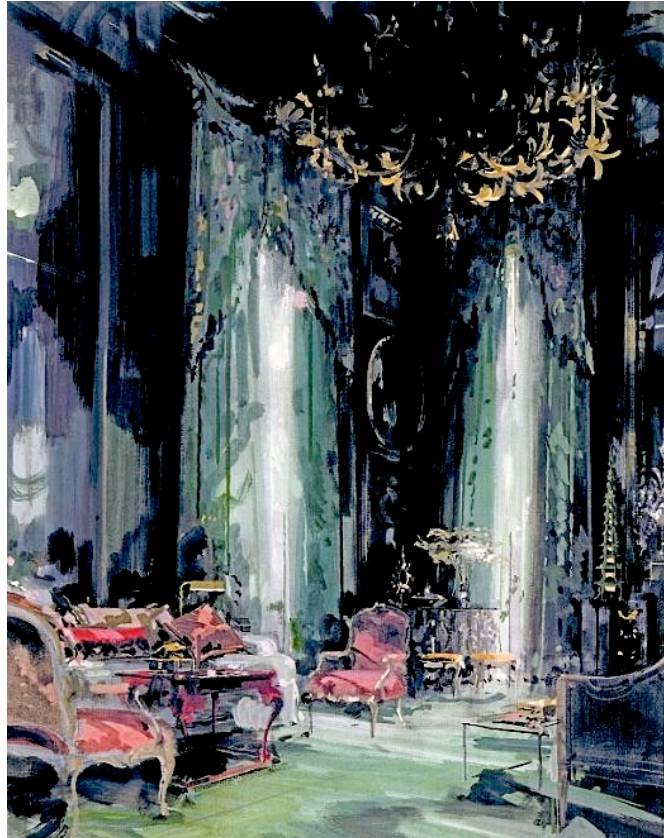
1.3.4 : Act 4 – Ms. Van Huysen's House



The Night Café
Vincent Van Gogh

“It is here that Dolly finally steps herself into the forefront, grasped in a gilded halo with the cobalt moon dancing off her nose, to finally win the next story in her life.”

Tony Duquette's Living Room
Illustration by Jeremiah



1.4 : Design Meetings

The design meetings for *The Matchmaker* with Alan Paul, the director, were generally upbeat and open to conversation. I have found in the past that most directors, if asked, could pretty quickly list out the design fields in order of what they are most comfortable talking about. With Alan, it became clear early on that his list would end with lighting. He was very comfortable leading costume and scenic conversations, but any direct comment about the lighting of the piece fell along the lines of “oh, you’ll make it look pretty.” Luckily we had worked together before, so there was a lot of trust between us from the beginning, but not a lot of insight to start from.

During our first meeting the group talked a lot about the overall feeling of the play, the many instances where death and sadness effect the people’s decisions, and how Alan wanted there never to be a confusion that we were doing *The Matchmaker* and not *Hello Dolly!* This specific comment would, in some ways, come back to haunt me later. He also talked about his love of the language of the play and the words of Thornton Wilder specifically. Finally, there were a lot of specific references to a production of the play that he had seen in Stratford. I think that the influence of this prior production had a strong unspoken effect on what our production eventually became.

Paige Hathaway, the scenic designer, brought numerous plates of research to get us started talking about each of the four spaces we would need to create throughout the show. It was during this look into Vandergelder’s study, the Act One setting, where I threw out the idea of Dolly opening a set of curtains to allow light to get into the otherwise drab room. This was a key moment for the future of the lighting because it led me to an actual grasp on the play beyond just staying out of the way of the comedy; it

laid the groundwork for my conceptual approach to the lighting of the show. Giving Dolly some amount of control over each space allowed me to really center each idea around her story arc.

Our early costume conversations with Aryna Petrashenko, the costume designer, also quickly informed the tone of the piece for both scenic and lighting color. The vivacity of the characters, the speed of the action, and the energy of the hijinks all created a vibrant palate where the costumes of the period needed to live. Color was a going to tell a strong story for each of these characters, which always informs my decisions on how colorful the general lighting can be. With so many different colors in the costumes and the set, the lighting of the playing space needed to stay rather neutral to not overly impact the full spectrum.

Together, the team worked very closely together at this stage, especially after the first scenic design was fully revised. Paige and I were in close conversation at every step about how her choices would impact mine and vice versa. Specifically, we had multiple emails back and forth about shifting around some of the mechanics of the moving pieces in order to get clean shots to the wallpaper panels. We also used this time to confirm with Alan that the small space between the portal and the set walls wouldn't be used as an entrance and could be filled with lighting instruments.

1.5 : Lighting Storyboards

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THE MATCHMAKER

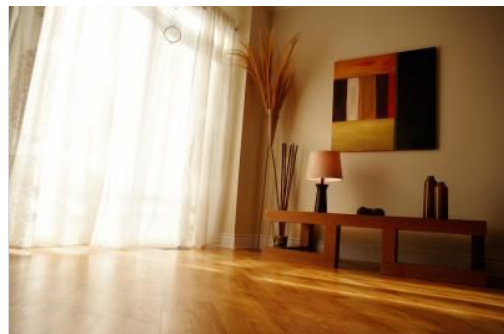
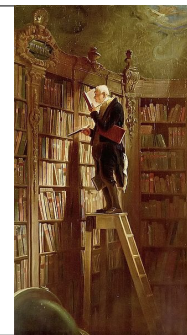
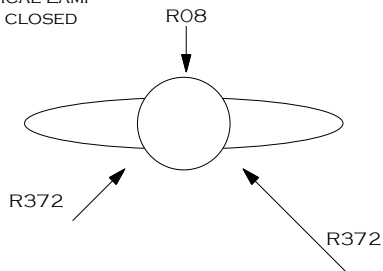
LIGHTING STORYBOARD

07/16/2013

ACT 1 : VANDERGELDER'S



LIGHT THROUGH CURTAINS US
PRACTICAL LAMP
DARK - CLOSED



ANDREW CISSNA . 202-255-1219 . ACISSNA@ME.COM

1.5 : Lighting Storyboards

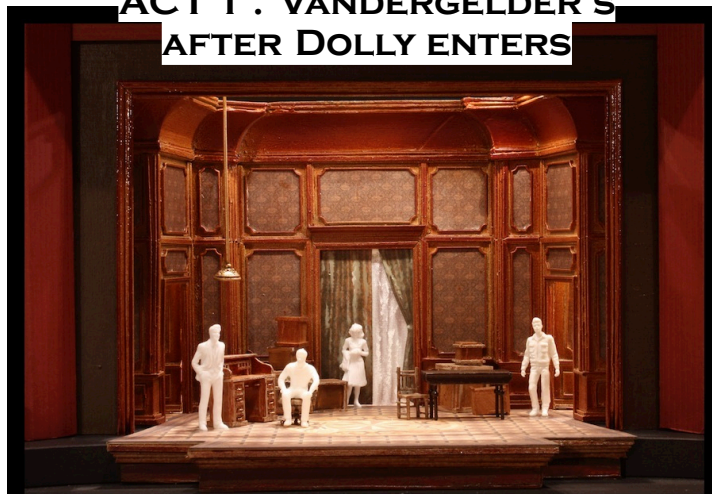
PAGE 2 OF 6

THE MATCHMAKER

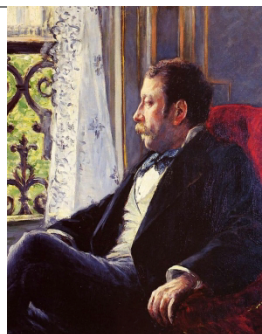
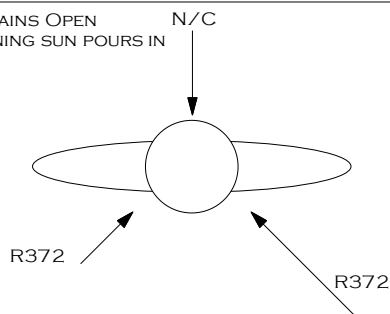
LIGHTING STORYBOARD

07/16/2013

ACT 1 : VANDERGELDER'S AFTER DOLLY ENTERS



CURTAINS OPEN
MORNING SUN POURS IN



ANDREW CISSNA . 202-255-1219 . ACISSNA@ME.COM

1.5 : Lighting Storyboards

PAGE 3 OF 6

THE MATCHMAKER

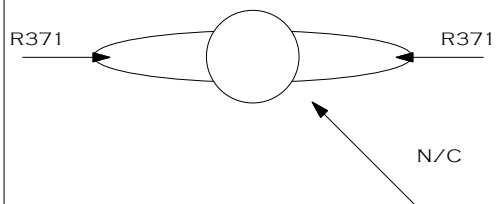
LIGHTING STORYBOARD

07/16/2013

ACT 2 : HAT SHOP



SUNLIGHT FROM WINDOWS DR
CHARMING
ENERGETIC



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1.5 : Lighting Storyboards

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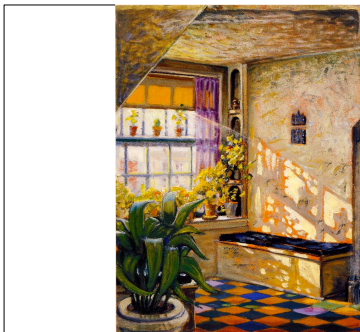
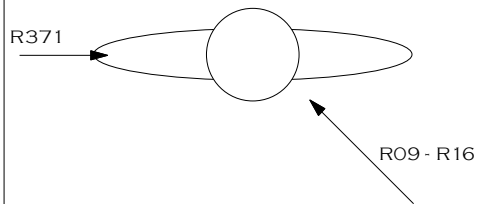
THE MATCHMAKER
LIGHTING STORYBOARD

07/16/2013

ACT 2 : HAT SHOP
LATER



LATE AFTERNOON, SUN SETTING
LOWER ANGLES



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1.5 : Lighting Storyboards

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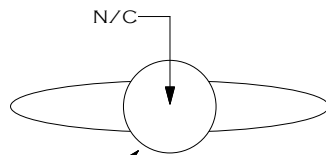
THE MATCHMAKER
LIGHTING STORYBOARD

07/16/2013

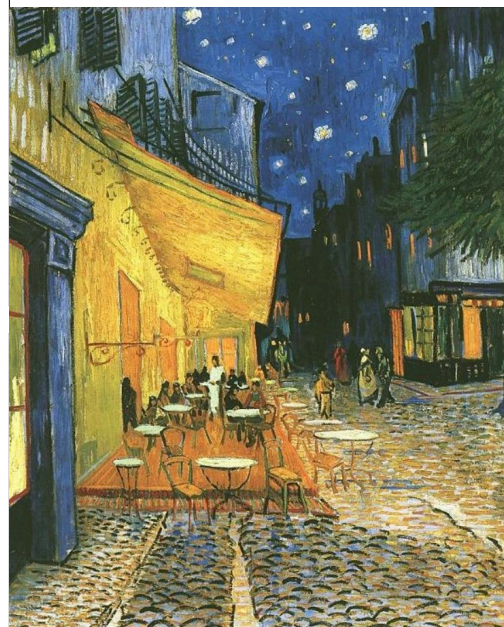
ACT 3 : HARMONIA GARDENS



ROMANTIC MOONLIGHT POURING IN
DOTS OF BULBS SPARKLING



R371
TREE BREAKUPS



ANDREW CISSNA . 202-255-1219 . ACISSNA@ME.COM

1.5 : Lighting Storyboards

PAGE 6 OF 6

THE MATCHMAKER

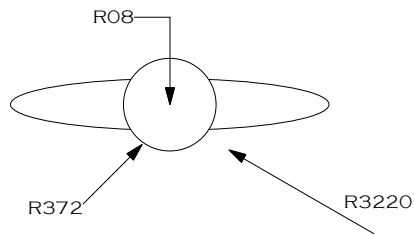
LIGHTING STORYBOARD

07/16/2013

ACT 4 : MS. VAN HUYSEN'S



LATE NIGHT
INVITING INTERIOR



ANDREW CISSNA . 202-255-1219 . ACISSNA@ME.COM

1.6 : Anticipated Equipment Request

ANDREW CISSNA
LIGHTING DESIGNER
202.255.1219
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THE MATCHMAKER

EQUIPMENT REQUEST

DATE : MAY 13, 2013

COMPANY : UNIVERSITY OF MARYLAND, TDPS

VENUE : KAY THEATRE

PRODUCTION COORDINATOR : CARY GILLETT
301.405.1623
CGILLET@UMD.EDU

LIGHTING DESIGNER : ANDREW R. CISSNA
202.255.1219
ACISSNA@ME.COM

HEAD ELECTRICIAN : JEFFREY RECKEWEG
301.405.2536
JRECKEWEG@GMAIL.COM

PRELIMINARY LIST

1 OF 3

1.6 : Anticipated Equipment Request

ANDREW CISSNA
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NOTES ON POSITIONS

- * 3 OVERHEAD ELECTRICS OVER THE SET - WILL BE TRAPPED ONCE THE SET IS INSTALLED. FLYING LAMPS WILL FLY IN BETWEEN THESE ELECTRICS TO AN OUT-TRIM WHERE THEY NESTLE IN BETWEEN UNITS AND BELOW THE ELECTRIC PIPE. THIS HANG IS VERY TIGHT.
- * 1 US ELECTRIC BETWEEN MAIN SET WALL AND US WALL.
- * 1 US FLYING ELECTRIC BEHIND SET TO BACKLIGHT DOORWAY/ WINDOW. WILL NEED IN AND OUT TRIMS. WILL POSSIBLY FLY LIVE, SLOWLY, DURING ACT 1 TO SHIFT THE ANGLE OF THE "SUN". ONLY USED DURING ACT 1.
- * BOOMS TO BACKLIGHT DL AND DR DOORWAYS AND THE US DOORWAY.
- * "PROSCENIUM BOOM" WHICH WILL TUCK JUST US OF THE 1ST PORTAL AND JUST DS OF THE SET WALL, 21' TALL.

PRACTICALS

QUANTITY	INSTRUMENT TYPE	W/STYLE
1	FLYING LAMP FOR VANDERGELDER'S HOUSE	75 A
2	FLYING LAMP FOR HAT SHOP	75 A
APPROX 29	LIGHT BULBS ON 2 SEPARATE FLYING ARCHES	60 GLOBE
1	FLYING LAMP FOR VAN HUYSEN	75 A
2	SCONCES ON US VAN HUYSEN WALL	60W PERIOD STYLE?

MOVING LIGHTS

QUANTITY	INSTRUMENT TYPE
4	VARI LITE VL 1000 IN STANDARD FOH POSITIONS
2	VARI LITE VL 1000 ON OVERHEAD ELECTRICS
4	MARTIN MAC 3 ON OVERHEAD ELECTRICS
5	VARI LITE VLX ON OVERHEAD ELECTRICS

****NOTE - I WOULD LIKE TO FROST THE VL 1000S FOR THIS SHOW. IF POSSIBLE, DURING THE HANG, PLEASE POWER THE UNITS AND FIND A SHARP EDGE WITH THE LIGHT POINTING AT CENTER AND THEN ADD R132 TO THE FIXTURES ON THE FRONT. THIS CAN BE BEAM PALETTE 1.

PRELIMINARY LIST

2 OF 3

1.6 : Anticipated Equipment Request

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CONVENTIONAL FIXTURES

QUANTITY	INSTRUMENT TYPE
STOCK	HOUSE INVENTORY
TBD	14 DEG BARRELS (PLEASE DISCUSS AND TAKE A LOOK AT THE COST OF RENTING 14 DEGREE BARRELS FOR THE PRODUCTION. ONCE WE HAVE A PER BARREL COST, I CAN MAKE A DECISION ABOUT WHETHER IT IS AFFORDABLE, HOW MANY, AND WHERE)

SPECIAL FX

QUANTITY	INSTRUMENT TYPE
1	"TOMATO SPRAY" IN THE TRAP. PLEASE DISCUSS. POSSIBLY PRESSURIZED WATER TINTED WITH RED FOOD COLORING. POSSIBLY A SPRAY OF FOG.

PRELIMINARY LIST

3 of 3

Chapter 2: The Production Process

2.1 : Crafting the Lighting Ideas

Upon the arrival of the scenic package, many of the major lighting ideas were crafted very early. For this show the hanging plot, usually reserved to basic ideas and added positions, was nearly a fully flushed-out lighting plot due to a lot of the restrictions of the set needing to be solved early. Between the relatively small opening above the set, the many flying practicals, and the multiple flying wall units, there was not much space left for lighting overstage. I spent two days piecing together an economic way to use the limited space and still try to get everything I had hoped for. This centered around finding pockets where the practicals could nestle into the electrics and still allow lights to exist around them.

The biggest ideas that needed to be figured out for the lighting of the show to be successful were the pieces that drove home Dolly's impact on the space. In Act 1 this was controlled through the window up center. The original idea was to have a moving pipe of units to allude to the movement of the sun, although ultimately this idea was scratched in tech. In Act 2 I wanted Dolly's movement in and out of the shop to cause the clouds to change the sunlight in the room. This became two sets of lights that would emulate sunlight through the window and a softer clouded over daylight from the same direction. The inspiration behind the creation of this idea actually came while I was sitting in my living room on a partly cloudy day watching the sun through our back window and seeing it change as the clouds passed and the sun moved. Each time the clouds would part the room would come to life, just like Dolly's effect on each life she

steps into. For Acts 3 and 4 her elements were a bit more subtle, based solely on the cueing around her and less on specific elements.

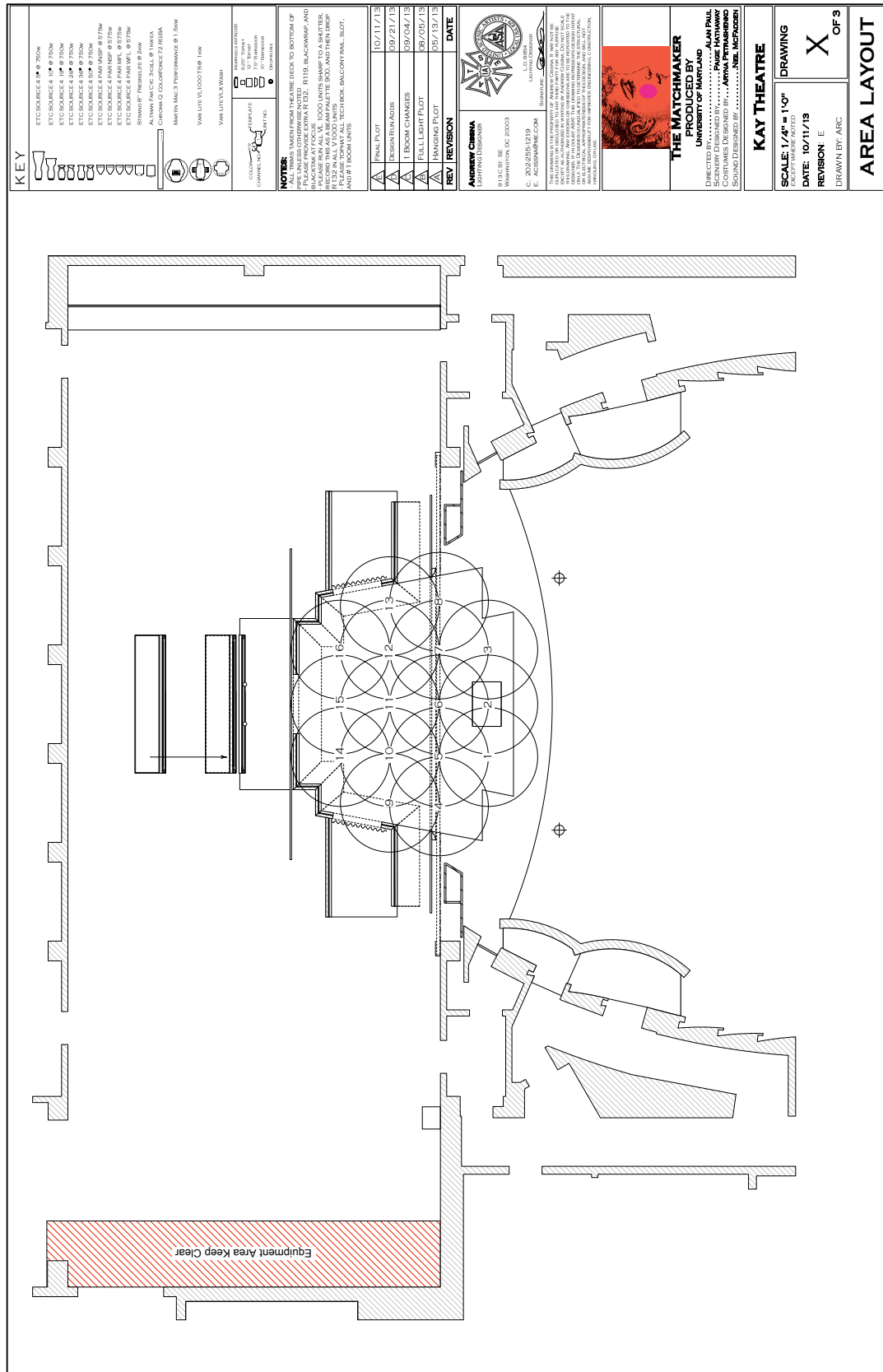
What proved to be ones of the biggest challenges on the show were the backlit wallpaper panels. This idea was mentioned as a possibility early in the process when the second design was sketched out, but was never met with full outward support from Alan or Paige. The panels didn't exist in the first drafting packets and when I asked if they still had a place in the show, Paige responded, "I don't think so. I'm not sure what it would mean in the context of the show." To my surprise, they were back in the package three weeks later after the cost-out changes. I only mention this because I think their late resurgence, along with the summer build of the show and my own schedule, led to a lackluster R&D process on this idea. Perhaps with earlier and heavier testing we could have fully achieved the lighting strength and flexibility that everyone had hoped to see, whether through different treatments of the fabric and paint or through different choices of instrumentation to get more power behind.

Another challenge of the process was the first boom position. These positions were originally drawn on the hanging plot just inches out of sightlines in order to get a fuller shot and cover more from upstage to downstage. At the load-in it was discovered that if placed as drawn, the booms would impede the main curtain's travel. At this point in the process the only choice allowed was to simply move the booms offstage far enough to clear the curtain, which was nearly ten feet further offstage. This resulted in a fairly sizeable drop in the sidelight where it had to be cut off the upstage walls. While the reality of the main curtain's position is indisputable, I believe that if this problem had been brought to light when the hanging plot was presented, a lot of the challenges

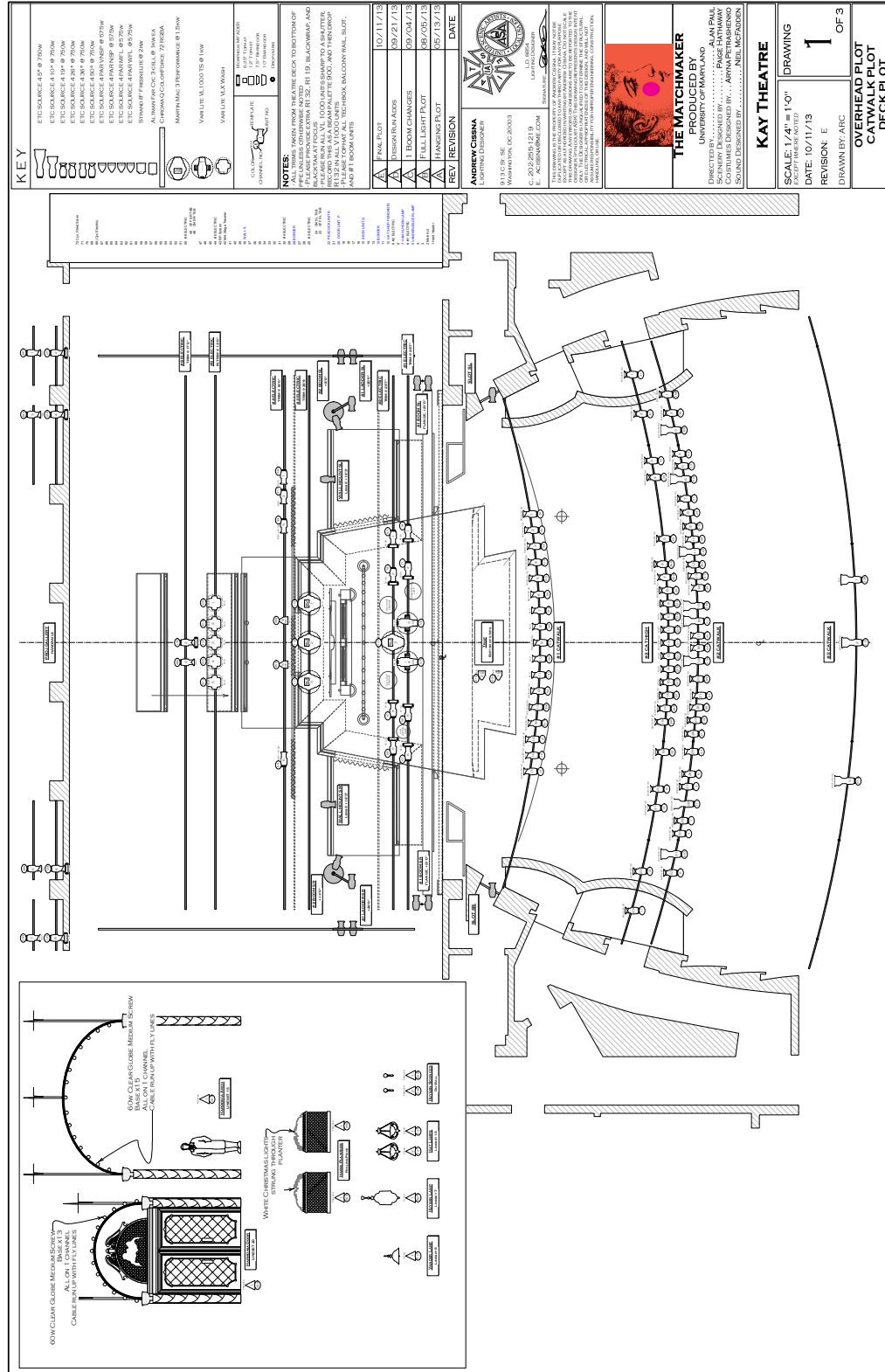
could've been avoided. Solutions could have been to re-rig the main curtain so that its offstage points were only the width it needed to be or to simply fly a different curtain in that space.

Once the show was in rehearsal, due to my schedule I only ended up with time to sit with Alan for one session before the design run and two sessions after, including another full run. This proved to be a hindrance because Alan became very nervous about making changes to the blocking of scenes after the first run. He did ask me to share my thoughts after the second run in an email, which I wrote out, but later questions made it fairly evident that he hadn't read it. This let me down a little, since I felt pretty strongly about some of my ideas about staging and adding a couple jokes here and there. I rarely find myself with very many strong thoughts about possibilities in the rehearsal room, so it was a little bit of a sting to not have my ideas heard. I later sat with him during the spacing rehearsals and managed to whisper ideas into his ear, but he was even more reluctant to change any blocking at that point in the process. While many of these thoughts were selfish and would've made the lighting work better and make more sense, I still believe they would've made the staging of the show as whole stronger as well.

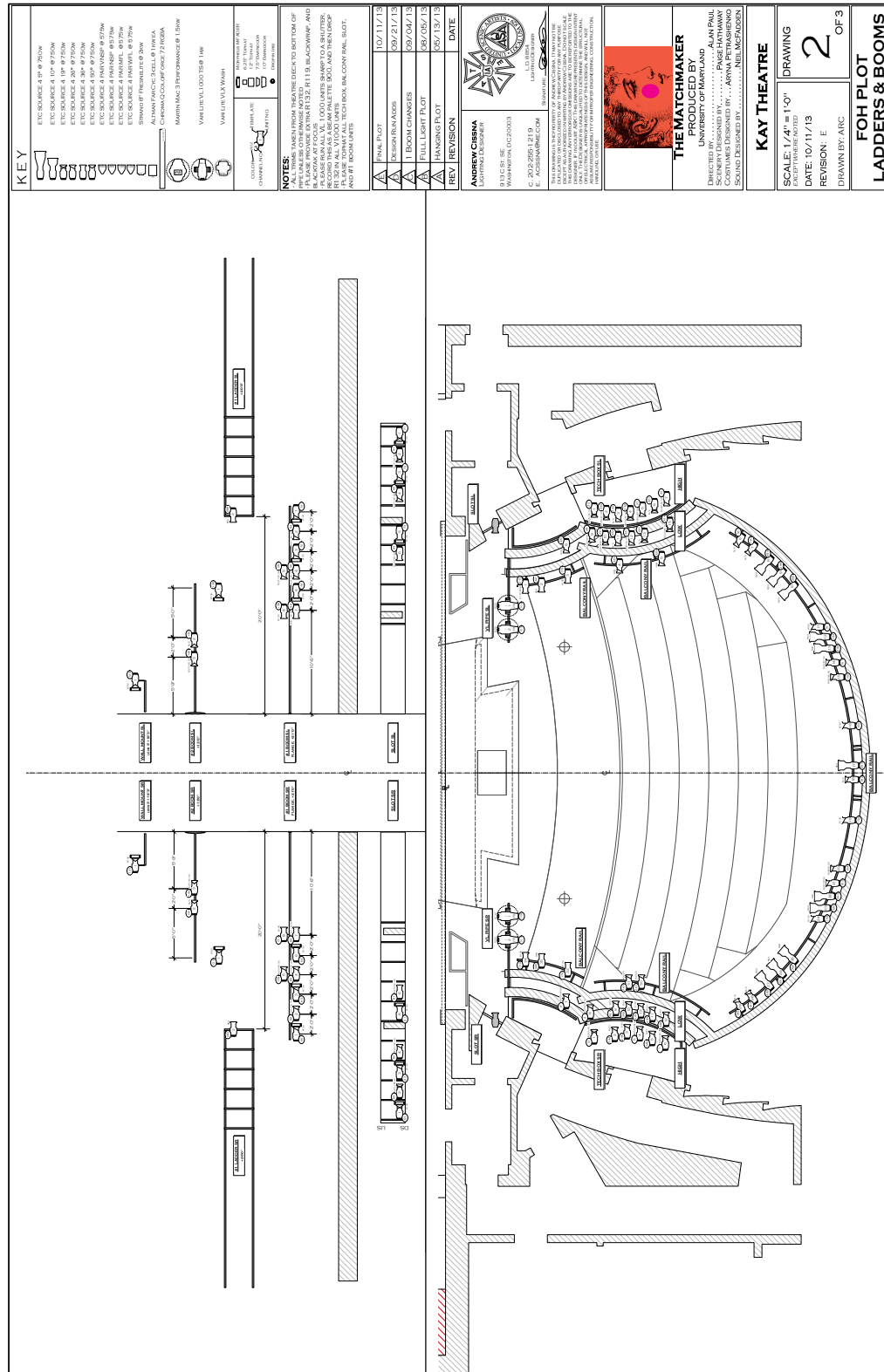
2.2 : Area Layout



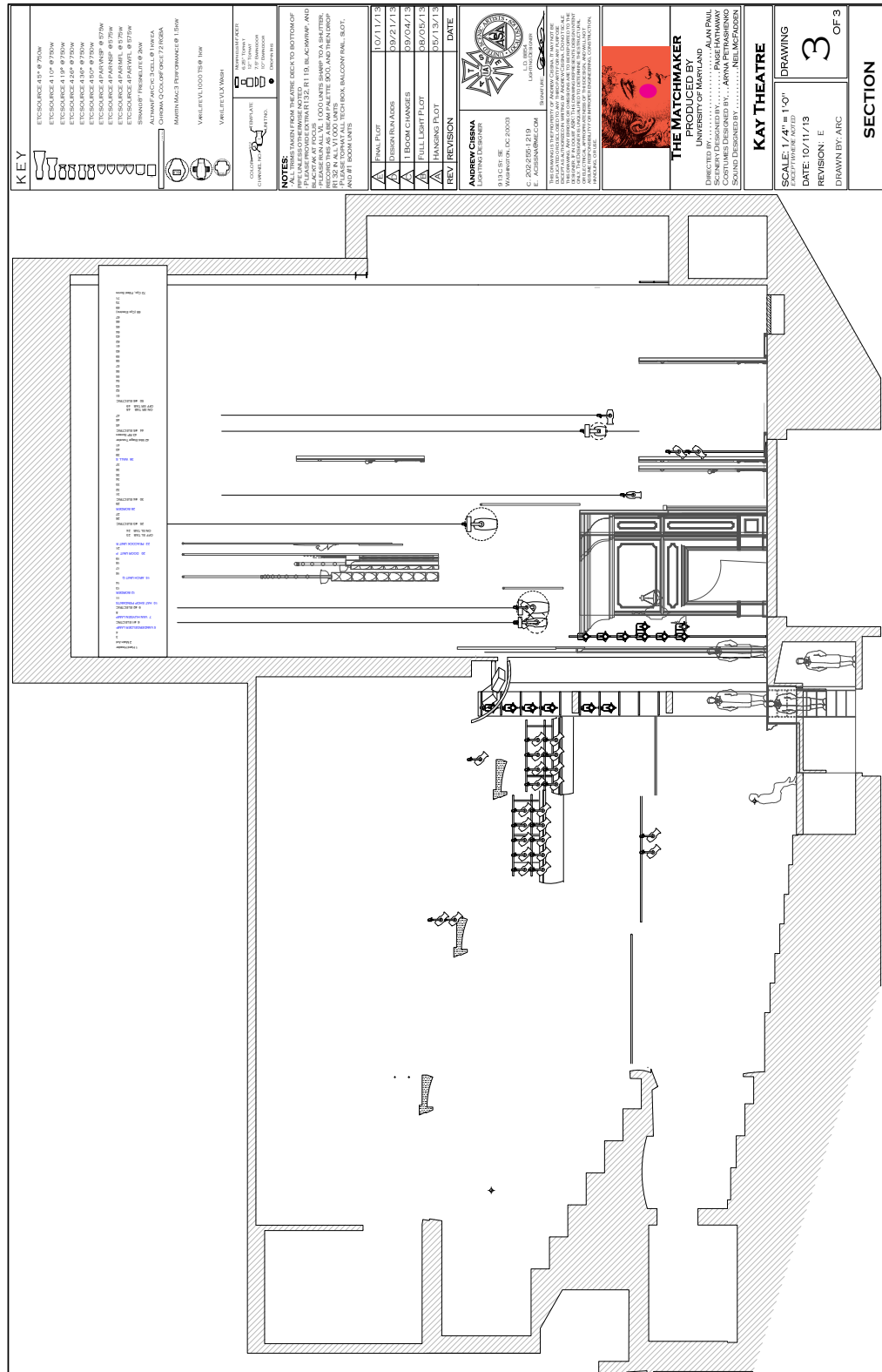
2.3.1 : Overstage, Catwalks, and Set Electrics



27



2.3.3 : Section



2.4 : Paperwork

2.4.1 : Channel Hookup




























The Matchmaker CHANNEL HOOKUP

Page 1 of 10

10/11/13

UMD TDPS
Kay Theatre

LD: Andrew Cissna
ME: Sean Patrick Forsythe

Channel	Position	Instrument Type	U#	Purpose	Color
(1)	TECH BOX SR	26° S4	6	1 /	 R372+R132
(2)	2 CATWALK	19° S4	30	2 /	 R372+R132
(3)	2 CATWALK	19° S4	27	3 /	 R372+R132
(4)	TECH BOX SR	26° S4	8	4 /	 R372+R132
(5)	TECH BOX SR	26° S4	4	5 /	 R372+R132
(6)	2 CATWALK	19° S4	32	6 /	 R372+R132
(7)	2 CATWALK	19° S4	29	7 /	 R372+R132
(8)	2 CATWALK	19° S4	26	8 /	 R372+R132
(9)	2 CAT HIGH	19° S4	20	9 /	 R372+R132
(10)	TECH BOX SR	19° S4	1	10 /	 R372+R132
(11)	2 CAT HIGH	19° S4	23	11 /	 R372+R132
(12)	2 CAT HIGH	19° S4	22	12 /	 R372+R132
(13)	2 CAT HIGH	19° S4	21	13 /	 R372+R132
(14)	1 CATWALK	26° S4	17	14 /	 R372+R132
(15)	1 CATWALK	26° S4	16	15 /	 R372+R132
(16)	1 CATWALK	26° S4	15	16 /	 R372+R132
(21)	2 CATWALK	19° S4	7	1 \	 R372+R132
(22)	2 CATWALK	19° S4	4	2 \	 R372+R132
(23)	TECH BOX SL	26° S4	7	3 \	 R372+R132
(24)	2 CATWALK	19° S4	8	4 \	 R372+R132
(25)	2 CATWALK	19° S4	5	5 \	 R372+R132
(26)	2 CATWALK	19° S4	2	6 \	 R372+R132
(27)	TECH BOX SL	26° S4	5	7 \	 R372+R132
(28)	TECH BOX SL	26° S4	9	8 \	 R372+R132
(29)	2 CAT HIGH	19° S4	4	9 \	 R372+R132
(30)	2 CAT HIGH	19° S4	2	10 \	 R372+R132
(31)	2 CAT HIGH	19° S4	1	11 \	 R372+R132

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(1) thru (31)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(32)	TECH BOX SL	19° S4	1	12 \	<input type="radio"/> R372+R132
(33)	2 CAT HIGH	19° S4	3	13 \	<input type="radio"/> R372+R132
(34)	1 CATWALK	26° S4	3	14 \	<input type="radio"/> R372+R132
(35)	1 CATWALK	26° S4	2	15 \	<input type="radio"/> R372+R132
(36)	1 CATWALK	26° S4	1	16 \	<input type="radio"/> R372+R132
(41)	2 CATWALK	26° S4	21	1 ^	<input type="radio"/> R373+R132
(42)	2 CATWALK	26° S4	17	2 ^	<input type="radio"/> R373+R132
(43)	2 CATWALK	26° S4	14	3 ^	<input type="radio"/> R373+R132
(44)	2 CATWALK	26° S4	25	4 ^	<input type="radio"/> R373+R132
(45)	2 CATWALK	26° S4	22	5 ^	<input type="radio"/> R373+R132
(46)	2 CATWALK	26° S4	18	6 ^	<input type="radio"/> R373+R132
(47)	2 CATWALK	26° S4	13	7 ^	<input type="radio"/> R373+R132
(48)	2 CATWALK	26° S4	10	8 ^	<input type="radio"/> R373+R132
(49)	2 CAT HIGH	19° S4	19	9 ^	<input type="radio"/> R373+R132
(50)	2 CAT HIGH	19° S4	16	10 ^	<input type="radio"/> R373+R132
(51)	2 CAT HIGH	19° S4	12	11 ^	<input type="radio"/> R373+R132
(52)	2 CAT HIGH	19° S4	8	12 ^	<input type="radio"/> R373+R132
(53)	2 CAT HIGH	19° S4	5	13 ^	<input type="radio"/> R373+R132
(54)	1 CATWALK	26° S4	12	14 ^	<input type="radio"/> R373+R132
(55)	1 CATWALK	26° S4	9	15 ^	<input type="radio"/> R373+R132
(56)	1 CATWALK	26° S4	6	16 ^	<input type="radio"/> R373+R132
(61)	SLOT SR	36° S4	5	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	5.1		
(62)	SLOT SR	26° S4	3	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	3.1		
(63)	SLOT SR	19° S4	1	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(64)	1 BOOM SR	36° S4	6	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	6.1		
(65)	1 BOOM SR	26° S4	3	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	3.1		
(66)	1 BOOM SR	26° S4	1	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(67)	1 ELECTRIC	36° S4	6	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	6.1		
(68)	1 ELECTRIC	36° S4	5	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	5.1		
(69)	2 ELECTRIC	36° S4	5	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	5.1		
(70)	2 ELECTRIC	36° S4	4	SIDE SR	<input type="radio"/> R132
	"	Morpheus M-FADER	4.1		
(71)	SLOT SL	19° S4	1	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(72)	SLOT SL	26° S4	3	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	3.1		
(73)	SLOT SL	36° S4	5	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	5.1		
(74)	1 BOOM SL	26° S4	1	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(75)	1 BOOM SL	26° S4	3	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	3.1		
(76)	1 BOOM SL	36° S4	6	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	6.1		
(77)	1 ELECTRIC	36° S4	2	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	2.1		
(78)	1 ELECTRIC	36° S4	1	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(79)	2 ELECTRIC	36° S4	2	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	2.1		
(80)	2 ELECTRIC	36° S4	1	SIDE SL	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(81)	SLOT SR	36° S4	6	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(82)	SLOT SR	26° S4	4	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(83)	SLOT SR	19° S4	2	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(84)	1 BOOM SR	26° S4	2	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(85)	1 BOOM SR	50° S4	7	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(86)	1 BOOM SR	36° S4	4	SIDE COOL SR	<input checked="" type="radio"/> R371+R132
(89)	4 ELECTRIC	36° S4	6	US SIDES	<input checked="" type="radio"/> R371+R132
(91)	SLOT SL	19° S4	2	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(92)	SLOT SL	26° S4	4	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(93)	SLOT SL	36° S4	6	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(94)	1 BOOM SL	26° S4	2	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(95)	1 BOOM SL	26° S4	4	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(96)	1 BOOM SL	36° S4	7	SIDE COOL SL	<input checked="" type="radio"/> R371+R132
(99)	4 ELECTRIC	36° S4	3	US SIDES	<input checked="" type="radio"/> R371+R132
(101)	VL PIPE SR	VL1000 TS	2	SPECIALS	<input type="radio"/> R132
	"		2.1		
(102)	VL PIPE SR	VL1000 TS	1	SPECIALS	<input type="radio"/> R132
	"		1.1		
(103)	VL PIPE SL	VL1000 TS	2	SPECIALS	<input type="radio"/> R132
	"		2.1		
(104)	VL PIPE SL	VL1000 TS	1	SPECIALS	<input type="radio"/> R132
	"		1.1		
(105)	1 ELECTRIC	VL1000 TS	4	SPECIALS	<input type="radio"/> R132
	"	"	4.1		

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(79) thru (105)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(106)	1 ELECTRIC	VL1000 TS	3	SPECIALS	<input type="radio"/> R132
	"	"	3.1		
(107)	2 ELECTRIC	Mac 3 Performance	3	SPECIALS	N/C
(111)	3 ELECTRIC	Mac 3 Performance	3	BAX	N/C
(112)	3 ELECTRIC	Mac 3 Performance	2	BAX	N/C
(113)	3 ELECTRIC	Mac 3 Performance	1	BAX	N/C
(121)	WALL MOUNT SR	50° S4	1	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(122)	2 BOOM SR	50° S4	1	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(123)	PROJ GALLERY	50° S4	8	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	8.1		
(124)	PROJ GALLERY	50° S4	6	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	6.1		
(125)	6 ELECTRIC	50° S4	1	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(126)	PROJ GALLERY	50° S4	4	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	4.1		
(127)	PROJ GALLERY	50° S4	2	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	2.1		
(128)	2 BOOM SL	50° S4	1	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(129)	WALL MOUNT SL	50° S4	1	PANEL COLOR	<input type="radio"/> R132
	"	Morpheus M-FADER	1.1		
(131)	1 LADDER SR	36° S4	1	SPARE	N/C
(132)	2 BOOM SR	50° S4	2	DOOR BAX W	N/C
(135)	2 BOOM SL	50° S4	2	DOOR BAX W	N/C
(136)	1 LADDER SL	36° S4	1	SPARE	N/C
(137)	1 BOOM SR	50° S4	8	SIDE COOL SR	<input type="radio"/> R132
(138)	1 BOOM SL	36° S4	8	SIDE COOL SL	<input type="radio"/> R132

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(106) thru (138)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(139)	1 BOOM SR	36° S4	5	SIDE COOL SR	 R371+R132
(140)	1 BOOM SL	26° S4	5	SIDE COOL SL	 R371+R132
(142)	2 BOOM SR	50° S4	3	DOOR BAX C	 R371+R132
(145)	2 BOOM SL	50° S4	3	DOOR BAX C	 R371+R132
(151)	BALCONY RAIL	26° S4	11	PORTAL	N/C
(152)	BALCONY RAIL	26° S4	19	PORTAL	N/C
(153)	BALCONY RAIL	26° S4	16	PORTAL	N/C
(154)	BALCONY RAIL	26° S4	24	PORTAL	N/C
(161)	BALCONY RAIL	26° S4	14	CURTAIN WARMER	 R26+R132
(162)	BALCONY RAIL	26° S4	15	CURTAIN WARMER	 R26+R132
(163)	BALCONY RAIL	26° S4	21	CURTAIN WARMER	 R26+R132
(164)	BALCONY RAIL	26° S4	20	CURTAIN WARMER	 R26+R132
(173)	BALCONY RAIL	36° S4	3	SPARE	 R132
(174)	BALCONY RAIL	36° S4	32	SPARE	 R132
(176)	BALCONY RAIL	36° S4	34	SPARE	 R132
(181)	BALCONY RAIL	26° S4	6	SET WASH TEMP	N/C
	"	"	7	"	"
(182)	BALCONY RAIL	26° S4	18	SET WASH TEMP	N/C
(183)	BALCONY RAIL	26° S4	28	SET WASH TEMP	N/C
	"	"	29	"	"
(191)	1 CATWALK	26° S4	11	DS SHARP ISO	N/C
(192)	1 CATWALK	26° S4	10	DS SHARP ISO	N/C
(193)	1 CATWALK	26° S4	8	DS SHARP ISO	N/C
(194)	1 CATWALK	26° S4	7	DS SHARP ISO	N/C
(201)	5 ELECTRIC	VLX	5	WINDOW BAX	N/C
(202)	5 ELECTRIC	VLX	4	WINDOW BAX	N/C
(203)	5 ELECTRIC	VLX	3	WINDOW BAX	N/C
(204)	5 ELECTRIC	VLX	2	WINDOW BAX	N/C

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(139) thru (204)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(205)	5 ELECTRIC	VLX	1	WINDOW BAX	N/C
(210)	TECH BOX SR	26° S4	7	ACT 1 CURTAIN>	 R132
(211)	2 CATWALK	10° S4	28	ACT 1 DESK	 R372+R132
(212)	2 CATWALK	10° S4	19	ACT 1 DESK	 R372+R132
(213)	2 CATWALK	10° S4	16	ACT 1 TABLE	 R372+R132
(214)	2 CATWALK	10° S4	6	ACT 1 TABLE	 R372+R132
(215)	3 CATWALK	10° S4	2	TRAP FRONT	 R373+R132
(216)	TRAP	WFL S4 PAR	1	TRAP UPS	N/C
	"	"	2	"	"
(217)	LINESET 5	Practical	1	ACT 1 LAMP	Clear
(220)	TECH BOX SL	26° S4	8	ACT 1 CURTAIN<	 R132
(221)	TECH BOX SL	26° S4	11	SHARP WINDOW	 R08
	"	19° S4	13	"	"
(222)	TECH BOX SL	26° S4	3	SHARP WINDOW	 R08
	"	19° S4	6	"	"
(223)	BALCONY RAIL	26° S4	4	ACT 2 LO WINDOW	 R09
	"	"	5	"	"
(224)	2 CATWALK	10° S4	15	ACT 2 WARDROBE	 R372+R132
(225)	2 CAT HIGH	19° S4	13	ACT 2 PROPS	 R132
	"	"	14	"	"
	"	"	15	"	"
(226)	2 CAT HIGH	19° S4	9	ACT 2 PROPS	 R132
	"	"	10	"	"
	"	"	11	"	"
(227)	LINESET 10	Practical	1	ACT 2 LAMPS	Clear
	"	"	2	"	"
(228)	3 CATWALK	10° S4	1	ACT 2 CORN. ISO	N/C
(229)	2 CATWALK	10° S4	3	ACT 2 COUNTER	 R372+R132
(230)	4 ELECTRIC	36° S4	1	ACT 2 WALL	 R372+R132

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(205) thru (230)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(231)	TECH BOX SL	19° S4	10	ACT 2 WINDOW SOFT	 R372+R132
	"	26° S4	12	"	"
(232)	TECH BOX SL	19° S4	2	ACT 2 WINDOW SOFT	 R372+R132
	"	"	4	"	"
(241)	TECH BOX SR	26° S4	9	ACT 3 MOONLIGHT	 R371
(242)	TECH BOX SR	26° S4	10	ACT 3 MOONLIGHT	 R371
(243)	TECH BOX SR	26° S4	12	ACT 3 MOONLIGHT	 R371
(244)	TECH BOX SR	26° S4	2	ACT 3 MOONLIGHT	 R371
(245)	TECH BOX SR	26° S4	3	ACT 3 MOONLIGHT	 R371
(246)	TECH BOX SR	26° S4	5	ACT 3 MOONLIGHT	 R371
(247)	TECH BOX SR	26° S4	11	ACT 3 MOONLIGHT	 R371
(248)	TECH BOX SR	26° S4	13	ACT 3 MOONLIGHT	 R371
(251)	2 CATWALK	19° S4	12	ACT 3 TABLE SL	 R372+R132
(252)	2 CATWALK	19° S4	23	ACT 3 TABLE SR	 R372+R132
(253)	LINESET 15	Practical	1	ACT 3 ARCH BULBS	Frosted
(254)	LINESET 20	Practical	1	ACT 3 DOOR BULBS	Frosted
(255)	SR PLANTER	Practical	1	ACT 3 SR PLANTER	Frosted
(256)	SL PLANTER	Practical	1	ACT 3 SL PLANTER	Frosted
(257)	2 CATWALK	10° S4	31	WAITER ISO	 R372+R132
(258)	2 CATWALK	19° S4	1	PLANTER SR	 R371+R371
(261)	BALCONY RAIL	26° S4	30	LOW BLUE	 R3220
	"	"	31	"	"
(263)	2 CATWALK	10° S4	11	ACT 4 CHAIR	 R373+R132
(264)	2 CATWALK	19° S4	20	ACT 4 SETTEE	 R373+R132
(265)	2 CAT HIGH	19° S4	17	ACT 4 PROPS	 R373+R132
	"	"	18	"	"
(266)	2 CAT HIGH	19° S4	6	ACT 4 PROPS	 R373+R132
	"	"	7	"	"

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(231) thru (266)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(267)	LINESET 7	Practical	1	ACT 4 LAMP	Clear
(268)	US WALL	Practical	1	ACT 4 SCONCES	Frosted
	"	"	2	"	"
(269)	4 ELECTRIC	MFL S4 PAR	4	US HALL DOWN	N/C
	"	"	5	"	"
(270)	4 ELECTRIC	36° S4	2	ACT 4 WALL SLASH	 R372
(271)	2 CATWALK	19° S4	24	ACT 4 COUCH	 R372+R132
(272)	2 CATWALK	19° S4	9	ACT 4 PEACOCK BIRD	 R372+R132
(273)	BALCONY RAIL	36° S4	1	ACT 4 PEACOCK FEATHERS	 L118
(274)	3 CATWALK	10° S4	3	ACT 4 WINDOW	 R371+R132
(282)	1 LADDER SR	36° S4	2	PANEL BLUE	 R62
(283)	PROJ GALLERY	26° S4	7	PANEL BLUE	 R62
(284)	PROJ GALLERY	26° S4	5	PANEL BLUE	 R62
(285)	6 ELECTRIC	36° S4	2	PANEL BLUE	 R62
(286)	PROJ GALLERY	26° S4	3	PANEL BLUE	 R62
(287)	PROJ GALLERY	26° S4	1	PANEL BLUE	 R62
(288)	1 LADDER SL	36° S4	2	PANEL BLUE	 R62
(291)	BALCONY RAIL	36° S4	2	PANEL FT	 R64
(292)	BALCONY RAIL	10° S4	22	PANEL FT	 R64
	"	"	23	"	"
	"	"	25	"	"
	"	"	26	"	"
	"	"	27	"	"
(293)	BALCONY RAIL	10° S4	17	PANEL FT	 R64

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(267) thru (293)

2.4.1 : Channel Hookup

The Matchmaker CHANNEL HOOKUP

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Channel	Position	Instrument Type	U#	Purpose	Color
(294)	BALCONY RAIL	10° S4	8	PANEL FT	 R64
	"	"	9	"	"
	"	"	10	"	"
	"	"	12	"	"
	"	"	13	"	"
(295)	BALCONY RAIL	36° S4	33	PANEL FT	 R64
(301)	2 CATWALK	19° S4	33	SPARE	 R372+R132
(307)	1 CATWALK	26° S4	14	SPARE	 R372+R132
(308)	1 CATWALK	26° S4	13	SPARE	 R372+R132
(313)	1 CATWALK	26° S4	5	SPARE	 R372+R132
(314)	1 CATWALK	26° S4	4	SPARE	 R372+R132
(324)	TECH BOX SL	19° S4	14	SPARE	 R372+R132

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(294) thru (324)

2.4.2 : Instrument Schedule

The Matchmaker

INSTRUMENT SCHEDULE

10/11/13

UMD TDPS
Kay Theatre

LD: Andrew Cissna
ME: Sean Patrick Forsythe

TABLE OF CONTENTS

BALCONY RAIL	1	1 LADDER SL	10
3 CATWALK	2	2 BOOM SL	11
2 CAT HIGH	3	SLOT SR	11
2 CATWALK	4	1 BOOM SR	11
1 CATWALK	5	1 LADDER SR	12
TECH BOX SL	6	2 BOOM SR	12
TECH BOX SR	7	TRAP	12
VL PIPE SL	7	LINESET 5	12
VL PIPE SR	7	LINESET 7	12
1 ELECTRIC	8	LINESET 10	12
2 ELECTRIC	8	LINESET 15	12
3 ELECTRIC	8	LINESET 20	13
4 ELECTRIC	9	US WALL	13
5 ELECTRIC	9	SL PLANTER	13
6 ELECTRIC	9	SR PLANTER	13
SLOT SL	10	PROJ GALLERY	13
1 BOOM SL	10	WALL MOUNT SR	14
		WALL MOUNT SL	14

2.4.2 : Instrument Schedule

The Matchmaker

INSTRUMENT SCHEDULE




























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UMD TDPS
Kay Theatre

LD: Andrew Cissna
ME: Sean Patrick Forsythe

BALCONY RAIL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 4 PEACOCK FEATHERS	36° S4 750w	 L118		160	(273)
2	PANEL FT	36° S4 750w	 R64		161	(291)
3	SPARE	36° S4 750w	 R132		162	(173)
4	ACT 2 LO WINDOW	26° S4 750w	 R09		157	(223)
5	ACT 2 LO WINDOW	26° S4 750w	 R09		158	(223)
6	SET WASH TEMP	26° S4 750w	N/C	R77524 	159	(181)
7	SET WASH TEMP	26° S4 750w	N/C	R77524 	159	(181)
8	PANEL FT	10° S4 750w	 R64		501	(294)
9	PANEL FT	10° S4 750w	 R64		501	(294)
10	PANEL FT	10° S4 750w	 R64		501	(294)
11	PORTAL	26° S4 750w	N/C		154	(151)
12	PANEL FT	10° S4 750w	 R64		501	(294)
13	PANEL FT	10° S4 750w	 R64		501	(294)
14	CURTAIN WARMER	26° S4 750w	 R26+R132	G622A 	155	(161)
15	CURTAIN WARMER	26° S4 750w	 R26+R132	G622A 	156	(162)
16	PORTAL	26° S4 750w	N/C		150	(153)
17	PANEL FT	10° S4 750w	 R64		151	(293)
18	SET WASH TEMP	26° S4 750w	N/C	R77524 	152	(182)
19	PORTAL	26° S4 750w	N/C		153	(152)
20	CURTAIN WARMER	26° S4 750w	 R26+R132	G622A 	148	(164)
21	CURTAIN WARMER	26° S4 750w	 R26+R132	G622A 	147	(163)
22	PANEL FT	10° S4 750w	 R64		502	(292)
23	PANEL FT	10° S4 750w	 R64		502	(292)
24	PORTAL	26° S4 750w	N/C		149	(154)
25	PANEL FT	10° S4 750w	 R64		502	(292)
26	PANEL FT	10° S4 750w	 R64		502	(292)
27	PANEL FT	10° S4 750w	 R64		502	(292)

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BALCONY RAIL

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BALCONY RAIL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
28	SET WASH TEMP	26° S4 750w	N/C	R77524	144	(183)
29	SET WASH TEMP	26° S4 750w	N/C	R77524	144	(183)
30	LOW BLUE	26° S4 750w	● R3220		146	(261)
31	LOW BLUE	26° S4 750w	● R3220		146	(261)
32	SPARE	36° S4 750w	○ R132		141	(174)
33	PANEL FT	36° S4 750w	● R64		142	(295)
34	SPARE	36° S4 750w	○ R132		143	(176)

3 CATWALK

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 2 CORN. ISO	10° S4 750w	N/C		24	(228)
2	TRAP FRONT	10° S4 750w	○ R373+R132		20	(215)
3	ACT 4 WINDOW	10° S4 750w	● R371+R132			(274)

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2 CAT HIGH

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	11 \	19° S4 750w	 R372+R132		38	(31)
2	10 \	19° S4 750w	 R372+R132		37	(30)
3	13 \	19° S4 750w	 R372+R132		107	(33)
4	9 \	19° S4 750w	 R372+R132		76	(29)
5	13 ^	19° S4 750w	 R373+R132		75	(53)
6	ACT 4 PROPS	19° S4 750w	 R373+R132		72	(266)
7	ACT 4 PROPS	19° S4 750w	 R373+R132		72	(266)
8	12 ^	19° S4 750w	 R373+R132		68	(52)
9	ACT 2 PROPS	19° S4 750w	 R132		61	(226)
10	ACT 2 PROPS	19° S4 750w	 R132		61	(226)
11	ACT 2 PROPS	19° S4 750w	 R132		61	(226)
12	11 ^	19° S4 750w	 R373+R132		60	(51)
13	ACT 2 PROPS	19° S4 750w	 R132		59	(225)
14	ACT 2 PROPS	19° S4 750w	 R132		59	(225)
15	ACT 2 PROPS	19° S4 750w	 R132		59	(225)
16	10 ^	19° S4 750w	 R373+R132		58	(50)
17	ACT 4 PROPS	19° S4 750w	 R373+R132		2	(265)
18	ACT 4 PROPS	19° S4 750w	 R373+R132		2	(265)
19	9 ^	19° S4 750w	 R373+R132		51	(49)
20	9 /	19° S4 750w	 R372+R132		82	(9)
21	13 /	19° S4 750w	 R372+R132		49	(13)
22	12 /	19° S4 750w	 R372+R132		44	(12)
23	11 /	19° S4 750w	 R372+R132		42	(11)

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2 CAT HIGH

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2 CATWALK

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PLANTER SR	19° S4 750w	R371+R371		39	(258)
2	6 \	19° S4 750w	R372+R132		40	(26)
3	ACT 2 COUNTER	10° S4 750w	R372+R132		79	(229)
4	2 \	19° S4 750w	R372+R132		80	(22)
5	5 \	19° S4 750w	R372+R132		78	(25)
6	ACT 1 TABLE	10° S4 750w	R372+R132		77	(214)
7	1 \	19° S4 750w	R372+R132		74	(21)
8	4 \	19° S4 750w	R372+R132		73	(24)
9	ACT 4 PEACOCK BIRD	19° S4 750w	R372+R132		71	(272)
10	8 ^	26° S4 750w	R373+R132		70	(48)
11	ACT 4 CHAIR	10° S4 750w	R373+R132		69	(263)
12	ACT 3 TABLE SL	19° S4 750w	R372+R132		67	(251)
13	7 ^	26° S4 750w	R373+R132		66	(47)
14	3 ^	26° S4 750w	R373+R132		65	(43)
15	ACT 2 WARDROBE	10° S4 750w	R372+R132		64	(224)
16	ACT 1 TABLE	10° S4 750w	R372+R132		63	(213)
17	2 ^	26° S4 750w	R373+R132		62	(42)
18	6 ^	26° S4 750w	R373+R132		36	(46)
19	ACT 1 DESK	10° S4 750w	R372+R132		35	(212)
20	ACT 4 SETTEE	19° S4 750w	R373+R132		57	(264)
21	1 ^	26° S4 750w	R373+R132		56	(41)
22	5 ^	26° S4 750w	R373+R132		55	(45)
23	ACT 3 TABLE SR	19° S4 750w	R372+R132		54	(252)
24	ACT 4 COUCH	19° S4 750w	R372+R132		53	(271)
25	4 ^	26° S4 750w	R373+R132		52	(44)
26	8 /	19° S4 750w	R372+R132		3	(8)
27	3 /	19° S4 750w	R372+R132		50	(3)
28	ACT 1 DESK	10° S4 750w	R372+R132		48	(211)
29	7 /	19° S4 750w	R372+R132		47	(7)

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2 CATWALK

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2 CATWALK

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
30	2 /	19° S4 750w	 R372+R132		46	(2)
31	WAITER ISO	10° S4 750w	 R372+R132		45	(257)
32	6 /	19° S4 750w	 R372+R132		43	(6)
33	SPARE	19° S4 750w	 R372+R132		39	(301)

1 CATWALK

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	16 \	26° S4 750w	 R372+R132		104	(36)
2	15 \	26° S4 750w	 R372+R132		103	(35)
3	14 \	26° S4 750w	 R372+R132		102	(34)
4	SPARE	26° S4 750w	 R372+R132		101	(314)
5	SPARE	26° S4 750w	 R372+R132		100	(313)
6	16 ^	26° S4 750w	 R373+R132		99	(56)
7	DS SHARP ISO	26° S4 750w	N/C		98	(194)
8	DS SHARP ISO	26° S4 750w	N/C		97	(193)
9	15 ^	26° S4 750w	 R373+R132		96	(55)
10	DS SHARP ISO	26° S4 750w	N/C		95	(192)
11	DS SHARP ISO	26° S4 750w	N/C		94	(191)
12	14 ^	26° S4 750w	 R373+R132		93	(54)
13	SPARE	26° S4 750w	 R372+R132		92	(308)
14	SPARE	26° S4 750w	 R372+R132		91	(307)
15	16 /	26° S4 750w	 R372+R132		90	(16)
16	15 /	26° S4 750w	 R372+R132		89	(15)
17	14 /	26° S4 750w	 R372+R132		88	(14)

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2 CATWALK thru 1 CATWALK

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TECH BOX SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	12 \	19° S4 750w	 R372+R132		112	(32)
2	ACT 2 WINDOW SOFT	19° S4 750w	 R372+R132		135	(232)
3	SHARP WINDOW	26° S4 750w	 R08		136	(222)
4	ACT 2 WINDOW SOFT	19° S4 750w	 R372+R132		140	(232)
5	7 \	26° S4 750w	 R372+R132		139	(27)
6	SHARP WINDOW	19° S4 750w	 R08		125	(222)
7	3 \	26° S4 750w	 R372+R132		137	(23)
8	ACT 1 CURTAIN<	26° S4 750w	 R132		126	(220)
9	8 \	26° S4 750w	 R372+R132		110	(28)
10	ACT 2 WINDOW SOFT	19° S4 750w	 R372+R132		111	(231)
11	SHARP WINDOW	26° S4 750w	 R08		138	(221)
12	ACT 2 WINDOW SOFT	26° S4 750w	 R372+R132		123	(231)
13	SHARP WINDOW	19° S4 750w	 R08		122	(221)
14	SPARE	19° S4 750w	 R372+R132		124	(324)

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TECH BOX SL

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TECH BOX SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	10 /	19° S4 750w	 R372+R132		130	(10)
2	ACT 3 MOONLIGHT	26° S4 750w	 R371	G517	 115	(244)
3	ACT 3 MOONLIGHT	26° S4 750w	 R371	G520	 134	(245)
4	5 /	26° S4 750w	 R372+R132		131	(5)
5	ACT 3 MOONLIGHT	26° S4 750w	 R371	G520	 119	(246)
6	1 /	26° S4 750w	 R372+R132		132	(1)
7	ACT 1 CURTAIN>	26° S4 750w	 R132		116	(210)
8	4 /	26° S4 750w	 R372+R132		118	(4)
9	ACT 3 MOONLIGHT	26° S4 750w	 R371	G763	 117	(241)
10	ACT 3 MOONLIGHT	26° S4 750w	 R371	G517	 120	(242)
11	ACT 3 MOONLIGHT	26° S4 750w	 R371	G517	 120	(247)
12	ACT 3 MOONLIGHT	26° S4 750w	 R371	G517	 129	(243)
13	ACT 3 MOONLIGHT	26° S4 750w	 R371	G517	 133	(248)

VL PIPE SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SPECIALS	VL1000 TS 1kw	 R132		127	(104)
1.1					2049	(104)
2	SPECIALS	VL1000 TS 1kw	 R132		128	(103)
2.1					2076	(103)

VL PIPE SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SPECIALS	VL1000 TS 1kw	 R132		114	(102)
1.1					2103	(102)
2	SPECIALS	VL1000 TS 1kw	 R132		113	(101)
2.1					2130	(101)

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TECH BOX SR thru VL PIPE SR

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1 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SL	36° S4 750w	○R132		188	(78)
1.1		Morpheus M-FADER			2651	(78)
2	SIDE SL	36° S4 750w	○R132		191	(77)
2.1		Morpheus M-FADER			2627	(77)
3	SPECIALS	VL1000 TS 1kw	○R132		197	(106)
3.1		VL1000 TS			3073	(106)
4	SPECIALS	VL1000 TS 1kw	○R132		198	(105)
4.1		VL1000 TS			3100	(105)
5	SIDE SR	36° S4 750w	○R132		206	(68)
5.1		Morpheus M-FADER			2609	(68)
6	SIDE SR	36° S4 750w	○R132		209	(67)
6.1		Morpheus M-FADER			2591	(67)

2 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SL	36° S4 750w	○R132		226	(80)
1.1		Morpheus M-FADER			2573	(80)
2	SIDE SL	36° S4 750w	○R132		225	(79)
2.1		Morpheus M-FADER			2561	(79)
3	SPECIALS	Mac 3 Performance 1.8kw	N/C		3941	(107)
4	SIDE SR	36° S4 750w	○R132		224	(70)
4.1		Morpheus M-FADER			2672	(70)
5	SIDE SR	36° S4 750w	○R132		223	(69)
5.1		Morpheus M-FADER			2648	(69)

3 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	BAX	Mac 3 Performance 1.8kw	N/C		3861	(113)
2	BAX	Mac 3 Performance 1.8kw	N/C		3901	(112)
3	BAX	Mac 3 Performance 1.8kw	N/C		3981	(111)

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1 ELECTRIC thru 3 ELECTRIC

2.4.2 : Instrument Schedule





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4 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 2 WALL	36° S4 750w	 R372+R132		252	(230)
2	ACT 4 WALL SLASH	36° S4 750w	 R372		247	(270)
3	US SIDES	36° S4 750w	 R371+R132		251	(99)
4	US HALL DOWN	MFL S4 PAR 575w	N/C		250	(269)
5	US HALL DOWN	MFL S4 PAR 575w	N/C		249	(269)
6	US SIDES	36° S4 750w	 R371+R132		248	(89)

5 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	WINDOW BAX	VLX 750w	N/C		3219	(205)
2	WINDOW BAX	VLX 750w	N/C		3196	(204)
3	WINDOW BAX	VLX 750w	N/C		3173	(203)
4	WINDOW BAX	VLX 750w	N/C		3150	(202)
5	WINDOW BAX	VLX 750w	N/C		3127	(201)

6 ELECTRIC

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL COLOR	50° S4 750w	 R132		260	(125)
1.1		Morpheus M-FADER			2606	(125)
2	PANEL BLUE	36° S4 750w	 R62		259	(285)

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4 ELECTRIC thru 6 ELECTRIC

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SLOT SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SL	19° S4 750w	○ R132		169	(71)
1.1		Morpheus M-FADER			2579	(71)
2	SIDE COOL SL	19° S4 750w	● R371+R132		170	(91)
3	SIDE SL	26° S4 750w	○ R132		171	(72)
3.1		Morpheus M-FADER			2663	(72)
4	SIDE COOL SL	26° S4 750w	● R371+R132		172	(92)
5	SIDE SL	36° S4 750w	○ R132		173	(73)
5.1		Morpheus M-FADER			2666	(73)
6	SIDE COOL SL	36° S4 750w	● R371+R132		174	(93)

1 BOOM SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SL	26° S4 750w	○ R132		271	(74)
1.1		Morpheus M-FADER			2597	(74)
2	SIDE COOL SL	26° S4 750w	● R371+R132		272	(94)
3	SIDE SL	26° S4 750w	○ R132		273	(75)
3.1		Morpheus M-FADER			2621	(75)
4	SIDE COOL SL	26° S4 750w	● R371+R132		274	(95)
5	SIDE COOL SL	26° S4 750w	● R371+R132		275	(140)
6	SIDE SL	36° S4 750w	○ R132		276	(76)
6.1		Morpheus M-FADER			2654	(76)
7	SIDE COOL SL	36° S4 750w	● R371+R132		429	(96)
8	SIDE COOL SL	36° S4 750w	○ R132		430	(138)

1 LADDER SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SPARE	36° S4 750w	N/C		393	(136)
2	PANEL BLUE	36° S4 750w	● R62		394	(288)

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SLOT SL thru 1 LADDER SL

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2 BOOM SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL COLOR	50° S4 750w	○ R132		392	(128)
1.1		Morpheus M-FADER			2636	(128)
2	DOOR BAX W	50° S4 750w	N/C		294	(135)
3	DOOR BAX C	50° S4 750w	● R371+R132		293	(145)

SLOT SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SR	19° S4 750w	○ R132		163	(63)
1.1		Morpheus M-FADER			2594	(63)
2	SIDE COOL SR	19° S4 750w	● R371+R132		164	(83)
3	SIDE SR	26° S4 750w	○ R132		165	(62)
3.1		Morpheus M-FADER			2688	(62)
4	SIDE COOL SR	26° S4 750w	● R371+R132		166	(82)
5	SIDE SR	36° S4 750w	○ R132		167	(61)
5.1		Morpheus M-FADER			2585	(61)
6	SIDE COOL SR	36° S4 750w	● R371+R132		168	(81)

1 BOOM SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SIDE SR	26° S4 750w	○ R132		234	(66)
1.1		Morpheus M-FADER			2624	(66)
2	SIDE COOL SR	26° S4 750w	● R371+R132		423	(84)
3	SIDE SR	26° S4 750w	○ R132		232	(65)
3.1		Morpheus M-FADER			2639	(65)
4	SIDE COOL SR	36° S4 750w	● R371+R132		233	(86)
5	SIDE COOL SR	36° S4 750w	● R371+R132		231	(139)
6	SIDE SR	36° S4 750w	○ R132		229	(64)
6.1		Morpheus M-FADER			2669	(64)
7	SIDE COOL SR	50° S4 750w	● R371+R132		230	(85)
8	SIDE COOL SR	50° S4 750w	○ R132		424	(137)

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2 BOOM SL thru 1 BOOM SR

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1 LADDER SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	SPARE	36° S4 750w	N/C		369	(131)
2	PANEL BLUE	36° S4 750w	 R62		370	(282)

2 BOOM SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL COLOR	50° S4 750w	 R132		368	(122)
1.1		Morpheus M-FADER			2645	(122)
2	DOOR BAX W	50° S4 750w	N/C		246	(132)
3	DOOR BAX C	50° S4 750w	 R371+R132		245	(142)

TRAP

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	TRAP UPS	WFL S4 PAR 575w	N/C		463	(216)
2	TRAP UPS	WFL S4 PAR 575w	N/C		463	(216)

LINESET 5

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 1 LAMP	Practical	Clear		256	(217)

LINESET 7

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 4 LAMP	Practical	Clear		265	(267)

LINESET 10

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 2 LAMPS	Practical	Clear		266	(227)
2	ACT 2 LAMPS	Practical	Clear		255	(227)

LINESET 15

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 3 ARCH BULBS	Practical	Frosted		257	(253)

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1 LADDER SR thru LINESET 15

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LINESET 20

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 3 DOOR BULBS	Practical	Frosted		258	(254)

US WALL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 4 SCONCES	Practical	Frosted		265	(268)
2	ACT 4 SCONCES	Practical	Frosted		265	(268)









SL PLANTER

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 3 SL PLANTER	Practical	Frosted		249	(256)

SR PLANTER

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	ACT 3 SR PLANTER	Practical	Frosted		241	(255)

PROJ GALLERY

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL BLUE	26° S4 750w	 R62		420	(287)
2	PANEL COLOR	50° S4 750w	 R132		422	(127)
2.1		Morpheus M-FADER			2633	(127)
3	PANEL BLUE	26° S4 750w	 R62		417	(286)
4	PANEL COLOR	50° S4 750w	 R132		261	(126)
4.1		Morpheus M-FADER			2612	(126)
5	PANEL BLUE	26° S4 750w	 R62		418	(284)
6	PANEL COLOR	50° S4 750w	 R132		259	(124)
6.1		Morpheus M-FADER			2603	(124)
7	PANEL BLUE	26° S4 750w	 R62		416	(283)
8	PANEL COLOR	50° S4 750w	 R132		414	(123)
8.1		Morpheus M-FADER			2615	(123)

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LINESET 20 thru PROJ GALLERY

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WALL MOUNT SR

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL COLOR	50° S4 750w	□ R132		367	(121)
1.1		Morpheus M-FADER			2582	(121)

WALL MOUNT SL

U#	Purpose	Inst Type & Watt	Color	Gobo	Dim	Chan
1	PANEL COLOR	50° S4 750w	□ R132		389	(129)
1.1		Morpheus M-FADER			2642	(129)

Andrew R. Cissna / Lightwright 5

WALL MOUNT SR thru WALL MOUNT SL

2.4.3 : Area Points

AREA POINTS

10/11/13

AREA	US/DS	SL/SR
1	2'6"	5'3" SR
2	2'6"	CL
3	2'6"	5'3" SL
4	7'6"	10'3" SR
5	7'6"	5'3" SR
6	7'6"	CL
7	7'6"	5'3" SL
8	7'6"	10'3" SL
9	12'6"	10'3" SR
10	12'6"	5'3" SR
11	12'6"	CL
12	12'6"	5'3" SL
13	12'6"	10'3" SL
14	17'6"	5'3" SR
15	17'6"	CL
16	17'6"	5'3" SL

2.5 : Pre-Show Programming

2.5.1 : Color Palette List

COLOR PALETTE LIST

10/16/13

COLOR PALETTE		
##	DESCRIPTION	UNITS
1	R00	G400
2	R373	G400
3	R372	G400
4	R371	G400
5	L132	G400
6	L119	G400
7	R08	G400
8	R09	G400
9	R16	G400
10	R21	G400
11	R26	G400
12	R3315	G400
13	L117	G400
14	L144	G400
15	R54	G400
16	R58	G400
17	R33	G400
18	WARM WHITE	G400
19	L161	G400
20	CHIP WHEELS HOME	G110

2.5.2 : Beam Palette List

BEAM PALETTE LIST

10/16/13

BEAM PALETTE		
##	DESCRIPTION	UNITS
1	IMAGE HOME	G100
2	SHARP	G100
3	ZOOM SMALL	G100
4	ZOOM MID	G100
5	ZOOM LARGE	G100
6	SHUTTERS @ 00	G100
7	SHUTTERS @ 30	G100
8	SHUTTERS @ 50	G100
9	SHUTTERS @ 70	G100
10		
11	GOBO 1	G100
12	GOBO 2	G100
13	GOBO 3	G100
14	GOBO 4	G100
15	GOBO 5	G100
16	ANIMATION IN	G110
17	ANIMATION OUT	G110

2.5.3 : Focus Palette List

FOCUS PALETTE LIST

10/16/13

FOCUS PALETTE		
##	DESCRIPTION	UNITS
1	A1	G100
2	A2	G100
3	A3	G100
4	A4	G100
5	A5	G100
6	A6	G100
7	A7	G100
8	A8	G100
9	A9	G100
10	A10	G100
11	A11	G100
12	A12	G100
13	A13	G100
14	A14	G100
15	A15	G100
16	A16	G100

2.5.4 : Groups List

GROUPS LIST

10/16/13

##	DESCRIPTION	CHANNELS
1	ALL / FRONTS	1-16
2	DS / FRONTS	1-3
4	MS / FRONTS	4-8
9	US / FRONTS	9-13
14	FUS / FRONTS	14-16
20	ALL \ FRONTS	21-36
21	DS \ FRONTS	21-23
24	MS \ FRONTS	24-28
29	US \ FRONTS	29-33
34	FUS \ FRONTS	34-36
40	ALL ^ FRONTS	41-56
41	DS ^ FRONTS	41-43
44	MS ^ FRONTS	44-48
49	US ^ FRONTS	49-53
54	FUS ^ FRONTS	54-56
60	ALL SIDE > SCROLLS	61-70
61	DS SIDE > SCROLLS	61-63
64	MS SIDE > SCROLLS	64-66
67	US SIDE > SCROLLS	67-68
69	FUS SIDE > SCROLLS	69-70
70	ALL SIDE < SCROLLS	71-80
71	DS SIDE < SCROLLS	71-73
74	MS SIDE < SCROLLS	74-76
77	US SIDE < SCROLLS	77-78
79	FUS SIDE < SCROLLS	79-80
80	ALL SIDE > COOL	81-89
81	DS SIDE > COOL	81-83
84	MS SIDE > COOL	84-86
87	US SIDE > COOL	87-88
90	ALL SIDE < COOL	91-99
91	DS SIDE < COOL	91-93
94	MS SIDE < COOL	94-96
97	US SIDE < COOL	97-98
100	ALL MOVERS	101-107, 111-113, 201-205
101	VL1000S	101-107
110	ALL MAC 3S	107, 111-113
111	US MAC 3S	111-113
120	PANEL SCROLLS	121-129
130	DOOR BAX NC	131-136
140	DOOR BAX COOL	141-146
151	ALL PORTAL	151-154
161	ALL CURTAIN	161-164
171	ALL CORNICE	171-176
181	SET TEMP WASH	181-183
191	DS LANE SHARP DOWNS	191-194

MATCHMAKER - KAY THEATRE

1 OF 2

LIGHTING DESIGN: ANDREW CISSNA

2.5.4 : Groups List

GROUPS LIST

10/16/13

##	DESCRIPTION	CHANNELS
200	ALL ACT 1 SPECIALS	201-205, 211-217
201	WINDOW VLXS	201-205
211	DESK	211-212
213	TABLE	213-214
220	ALL ACT 2 SPECIALS	221-227
221	HIGH WINDOW	221-222
223	LOW WINDOW	223-224
225	PROPS	225-226
231	WINDOW SOFT	231-232
240	ALL ACT 3 SPECIALS	241-246, 251-256
241	MOON	241-246
260	ALL ACT 4 SPECIALS	261-269
261	WINDOW	261-262
265	PROPS	265-266
281	PANEL BACKS	282-288
291	PANEL FRONTS	291-295
300	SPARES	301-314, 321-326
400	ALL COLOR CHANGING	G60, G70, G100, G120, G201

2.6 : Design Run Notes

MATCHMAKER

DON'T FORGET
THE CONFLICT

VANDERGELDER

- DARK, DREARY, UNNATURAL
- DOLLY BRINGS A LIGHT WITH HER
THROWS OPEN THE CURTAINS

HAT SHOP

- BIG WINDOWS LINE THE STREET ALLOWING
A BOONING AFTERNOON SUN TO CARESS MS. MOWAT
WADES
- SUN SETS THROUGH THE SCENE
- WHAT DOES DOLLY BRING TO THIS SCENE

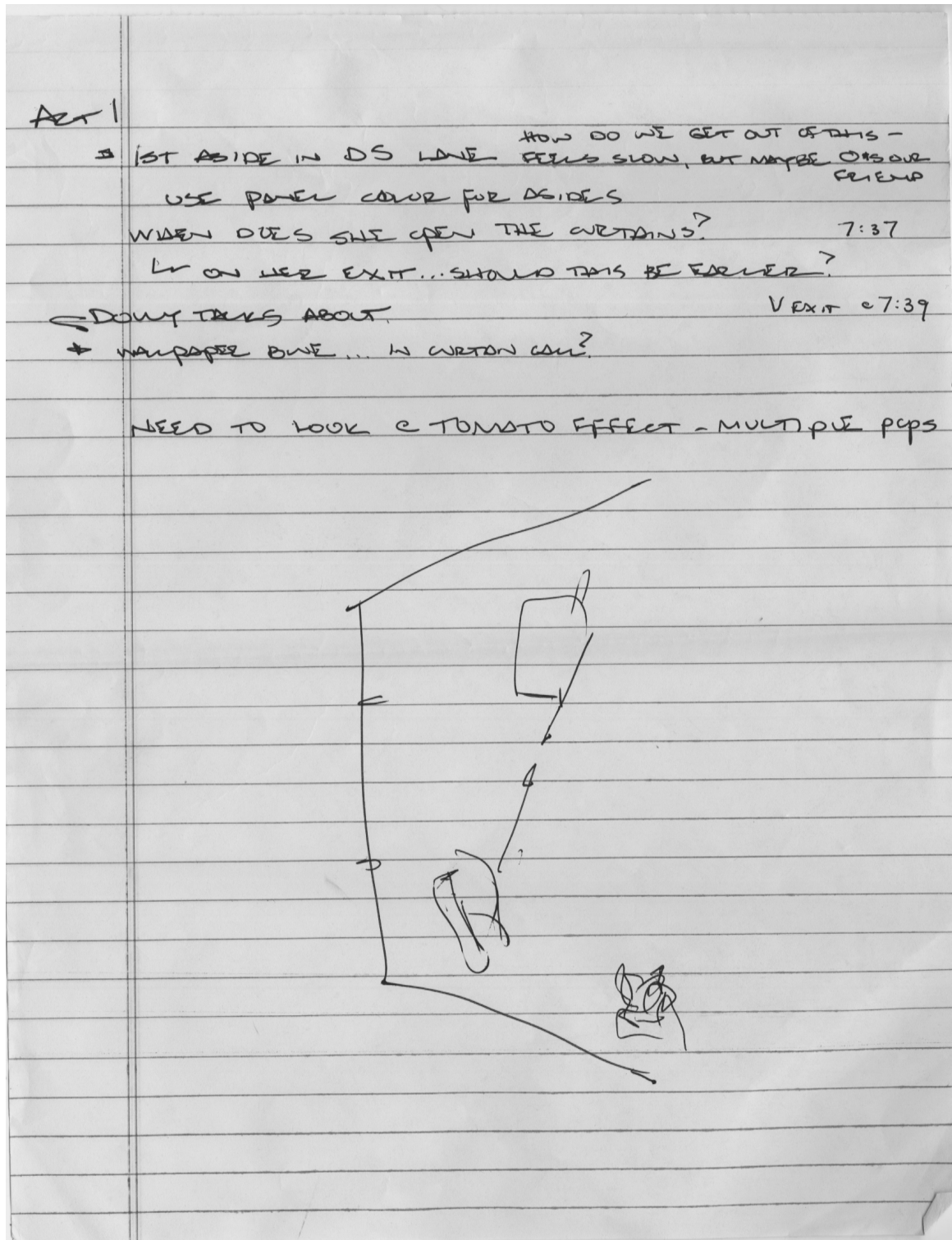
HARMONIA

- A LARGE MOON SMILES DOWN OVER THE
VERANDA
- BULBS SPARKLE ALL AROUND THEM

VAN HUYSEN

- INVITING INTERIOR
- LATE EVENING - WINDOWS ALLOW THE MOON TO
JUMP IN

2.6 : Design Run Notes



2.6 : Design Run Notes

Act 2

NEED SOMETHING BEHIND LAT TABLE

LAT SHOP FIELDS PUSHED US → PLAY OUTSIDE OS.
CORN. IS VERY JUMPY

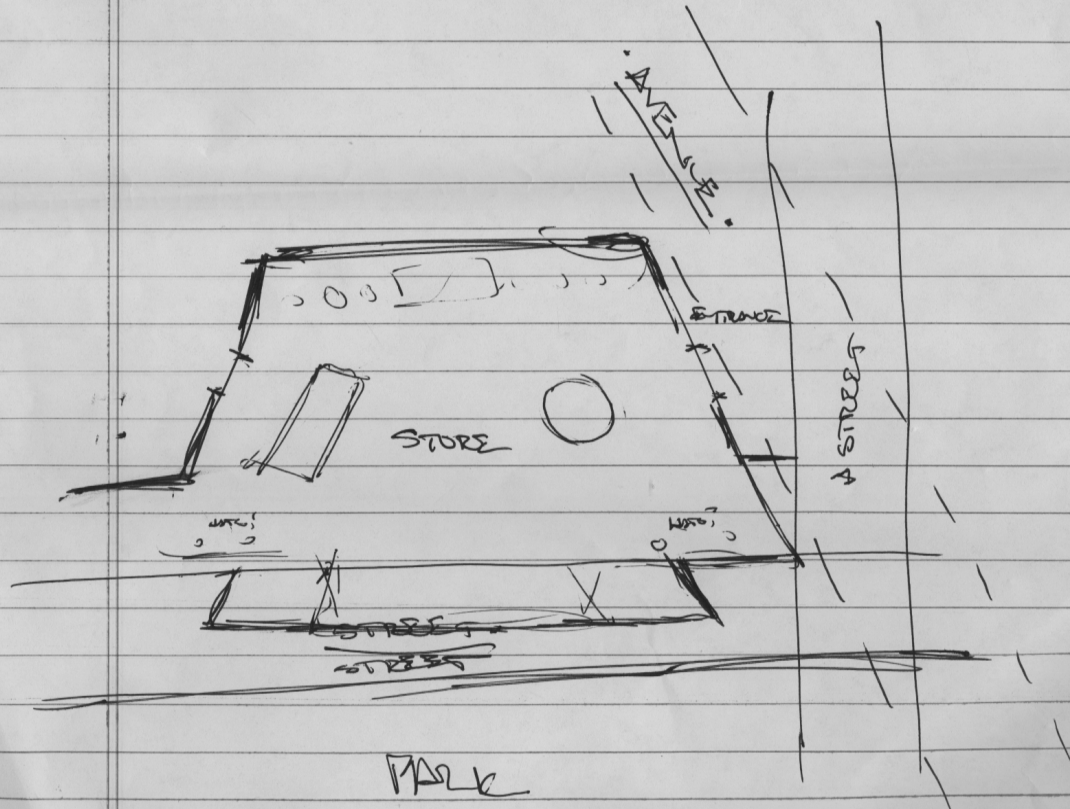
2ND ASIDE PLAYED OS WAVE TUD THEN PULLS US OF TABLE

NEED 4 UNITS FOR LOW WINDOW

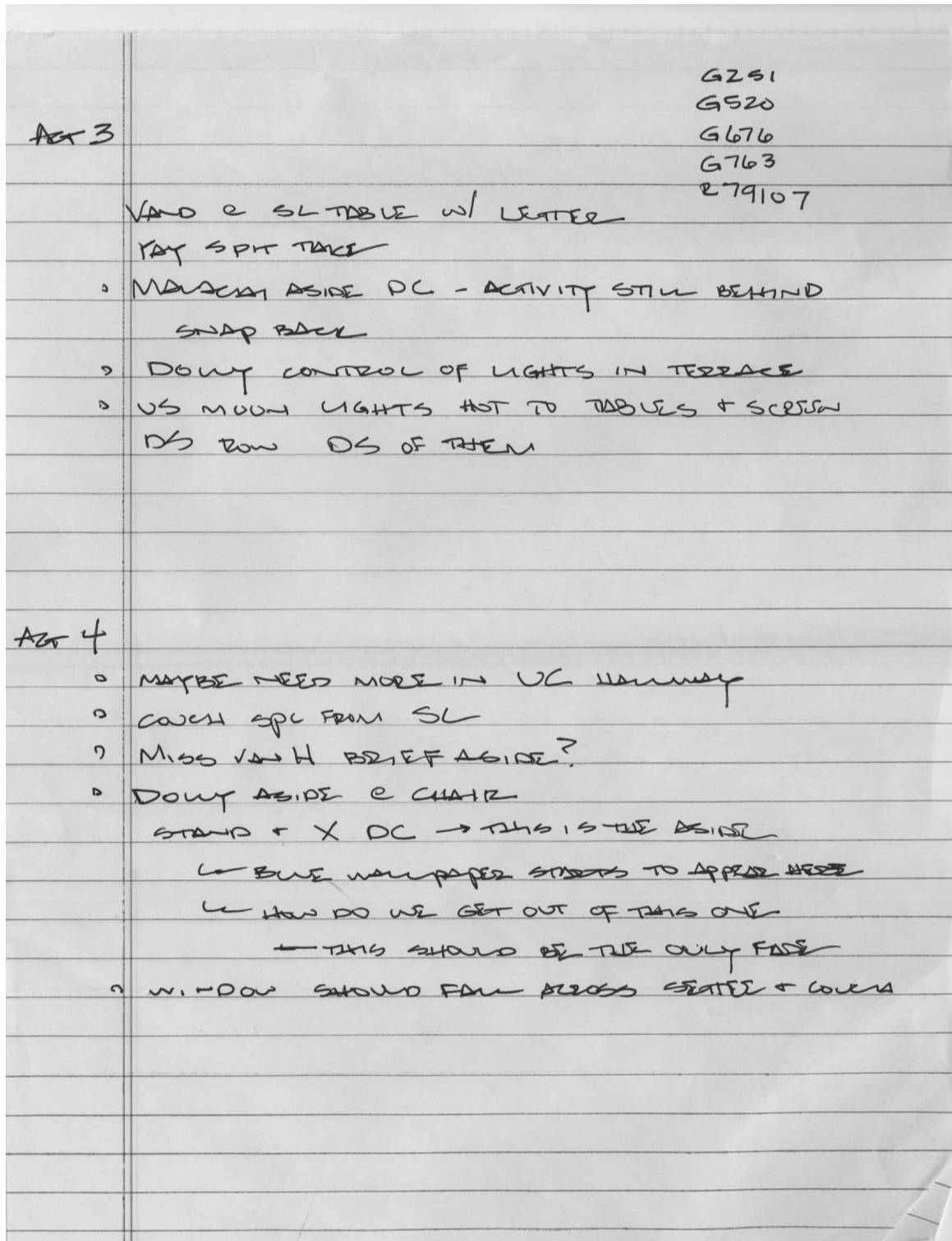
SNAP OUT OF THIS ONE IN O

DO UP EXIT, SOUNDS SWEEP IN

BOYS EXIT, SUNSET...



2.6 : Design Run Notes



Chapter 3: The Tech Process

3.1 : Designing during Tech

My tech process began during the first spacing rehearsal before the actual lighting focus. I use this time to get a lot of the pre-show prep work into the console, including groups and preliminary moving light focuses. This time was also very useful to sit with Alan and discuss possibilities that would help the lighting. We specifically looked at the staging in Act 2 and trying to get the actors to play with the idea that the DS fourth wall was a bank of windows looking out onto the street rather than playing all of the offstage action into the upstage left doorway. Unfortunately after about five minutes of walking through the scene, Alan asked them to return to the original blocking because it was just too much to change. In the future I would have to try to introduce my ideas earlier in the process.

On the Tuesday of tech week the cast did a run of the show and I cued overtop of the run with work-lights on. I love this first moment to sketch in the lighting ideas without any pressure of being watched. If nothing else, it gets the structure of the cues finished so that it is faster to try to keep up with the cast once tech starts. We were also able to get about two full hours of dark time on Wednesday night to step through each act and clean up the overall looks.

The full-on tech process for the show went fairly smoothly overall. Our schedule was a little different than usual because of the director's prior conflicts, so time was reduced significantly. Since the show, as a whole, was fairly simple, we still managed to get through the entire show in the time allotted, save the transitions. During the Saturday

evening session we staged through all of the transitions without the director to some degree of success.

My interactions with Alan during tech were positive, although at times frustrating. For the most part our conversations were direct and informative and gave me the direction to shape the lighting closer to what he was envisioning. Only a few times, specifically while we were teching Act 3, Alan gave me comments along the lines of “Do you know in musicals where, you know...” These directives were a bit challenging due to both the fact that it wasn’t very explanatory and, more so, because we had spent so much time early in the process avoiding any reference to musical theater in any way. Ultimately, my lighting system wasn’t tooled properly to truly give him what he was looking for, but by using the moving lights to push some more deep color and pulling down to more significantly isolated moment we were able to get close.

My interactions with my fellow designers during tech were somewhat limited, but always positive. I have always found at the University of Maryland that the costume designer is rarely able to be with the team during tech due to their needs to be hands on with the costumes offstage. Paige and I were in close conversation about a lot of the lighting specific elements during the first days of tech, especially about the upstage curtains in Act 1 and the paint treatment of the wardrobe in Act 2. And although the overall presence of sound was limited in the show, Neil McFadden and I were in close communication for the tops and bottoms of acts to make sure the lights and sound were always moving together.

3.2 : Magic Sheet

MATCHMAKER
TDPS - KAY THEATRE

MAGIC SHEET
LIGHTING BY ANDREW CISSNA

OCTOBER 7, 2013

FRONT / - R372+R132

G1

FRONT \ - R372+R132

G20

FRONT ^ - R373+R132

G40

SIDE → - SCROLL

G60

SIDE ← - SCROLL

G70

PANEL COLOR - SCROLL
PANEL BACKS - R62
PANEL FRONTS - R64

DS LANE SHARP DOWN

COLOR CHANGING DEVICES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
R00	R373	R372	R371	L132	L119	R08	R09	R16	R21	R26	R3315	L117	L144	R54	R58

[illegible]

3.3 : Cue List

MATCHMAKER					CUE LIST	
CUE #	PART	TIME	FOLLOW HANG	PG	PLACEMENT	PURPOSE/ ACTION
1	1	5		-	PRESHOW	CURTAIN AND DRAPE AT FULL
	9	5		-		MARK
2		5		-	HOUSE TO HALF	HOUSE TO HALF
3		10		-	HOUSE OUT	HOUSE OUT
4		4		-	FOLLOW	STAGE UP
5		0		9	MUSICAL BUTTON	BUILD STAGE MUSIC BUTTON
5.1		20:00		9	FOLLOW	CURTAIN COLOR CHANGE
7		15		10	"AT LEAST ONCE A YEAR."	OPEN DS
9		20		11	"No. No, MR. KEMPER"	DS RESTORE
11		15		11	"HONOR OF YOUR VISIT"	BUILD SL FOR GERTRUDE
13		15		12	AMBROSE EXITS	ADD TRAP FRONT
15		20		12	TRAP CLOSES	TRAP FRONT OUT
17		20		13	"HOW OLD ARE YOU?"	PULL TO US
21		15		15	"REFINED LADY."	BUILD UL
23		20		15	ERMENGARDE SITS AT TABLE	UL RESTORE
25		15		16	"BUT I DO!"	ADD UR FOR MALACHI, BUILD UL
27		20		17	"YES, UNCLE HORACE."	UL DOWN
31		1.5		18	"OFF WITH YOU."	SNAP INTO ASIDE ISO
33		2/7		19	AFTER "I'M THINKING OF GETTING MARRIED"	OPEN US
35		7		19	VANDERGELDER TURN US TO LEAVE	RESTORE
37		20		20	"IT WOULDN'T BE PROPER"	PULL TO TABLE, DOLLY UR
39		10		20	"SOUL OF A FIELD MOUSE."	OPEN UP FOR DOLLY
41		15		21	"HEAR YOUR UNCLE HORACE COMING"	PULL SL
43		20		23	"MUST BE CORRECTED"	OPEN SR

3.3 : Cue List

MATCHMAKER				CUE LIST		
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION
47		15		24	"YES I DO."	ALL UL FOR ERMENGARDE
49		2	F2	24	DOLLY STARTS TO OPEN CURTAINS	BIG WASH FROM WINDOWS
49.1		7		24	FOLLOW	WINDOW PULL DOWN
51		15		26	"THAT'S PRACTICALLY AN ENGAGEMENT"	SITS AT THE TABLE
53		15		26	"WITH YOU ALREADY."	ADD FAR DR
55		20		27	"WITH SUCH MEALS."	FAR DR DOWN
57		15		28	"MODEST EYES TO THE GROUND"	OPEN CENTER
59		15		29	"ANOTHER CALL ON MRS. MOLLOY."	ADD TRAP FRONT
61		20		29	TRAP CLOSSES	TRAP FRONT OUT
63		15		30	"DANGEROUS, MRS. LEVI?"	ADD TRAP FRONT
65		10/20		31	VANDERGELDER EXIT	TRAP FRONT OUT
67		20		31	BARNABY CROSS DOWN FROM UR DOORWAY	UR DOWN
69		15		32	"HOW DO YOU KNOW?"	OPEN UL FOR CRATES
71		20		32	"WE'VE KISSED A GIRL."	RESTORE
73		15		33	"OH, BUT I'LL-"	OPEN FULL STAGE
75		20		34	"BE SO CAREFUL!"	PULL TO DOLLY
77		20		34	DOLLY EXIT	RESTORE ROOM SMALLER
79		12		34	WITH SOUND	PULL DOWN
81	1	3		34	WITH SOUND	PULL TO TRANSITION
	9	10		34		MARK
85	1	7/10		34	TRAP CLOSSES	DS PULL DOWN
	2	D2 7		34		SHIFT TO MALLOY
101		0	F2	35	END OF TRANSITION	UP ON HAT SHOP
101.1		15		35	FOLLOW	TOP OF ACT 2
107		3/4		38	MINNIE AND IRENE EXIT	CLOUDS PASS

3.3 : Cue List

MATCHMAKER				CUE LIST		
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION
111		15		40	CORNELIUS CROSSES TO MRS. MALLOY	
113		20		41	"HAS A REASON TO BE"	PULL TO C AND I
115		15		41	"THAT'S VERY KIND OF YOU."	RESTORE
123		4/7		45	DOLLY ENTERS	SHIFT TO LOWER SHARP WINDOWS
125		5		46	MRS. MALLOY EXITS	
127		2/5		47	CORNELIUS STEP DS FOR MONOLOGUE	PULL TO ISO
131		1		48	"HAD A WONDERFUL DAY."	RESTORE
137		5		51		
139		20		52	"BUT IT'S NOT TRUE"	PULL TO TABLE
140		20		52	"FAMOUS CORNEILIOUS"	OPEN DOWN RIGHT
141		15		53	MINNY ENTERS	BUILDS UR
147		4/6		56	DOLLY EXITS	CLOUDS PASS
151		15		58	MINNY AND MALLOY LEAVE	PULL DSR
155		15		60	BOYS EXIT	LOW SUNSET
156		10/0		60	LIGHTS SWITCH OFF	OFFSTAGE LIGHT SNAP OFF, INTERIOR DIM
157		4/15		60	"YOU'RE CRYING!"	PULL INTO MINNIE AND IRENE
159		3		60	WITH CURTAIN CALLED IN	FRONTS OUT
161	1	0		60	CURTAIN LANDS	INTERMISSION
	9	D20 20		60		MARK
201	1	10		61	STAGE READY	HOUSE TO HALF
	9	7		61		MARK
202		5	F3	61	HOUSE SETTLED	HOUSE OUT
203		3		61	FOLLOW	CURTAIN OUT
205		0		61	CURTAIN ABOUT 1/2 WAY OUT	ADD FRONTS

3.3 : Cue List

MATCHMAKER					CUE LIST	
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION
207		15		62	"NAPOLEON SAID WHAT?"	ADD SOME UR FOR HIDING
211		15		63	"GIRLS LIKE US."	OPEN SL
219		15		66	MALACHI EXIT	SHIFT
221		15		67	"THEY WILL," ALL SIT AT TABLE	PULL TO SL TABLE
225		15		69	"YES, MA'AM"	OPEN DR
231		8/20		72	"SO YOU DIDN'T ASK ME TO DANCE"	PULLS TO SR TABLE
232		5/15		72	"I'M INTERESTED IN"	RESTORE
237		5/10		75	"READY FOR THE SOUP."	PULL TO SR TABLE
239		2/7		76	"DON'T KILL ME."	SHIFT TO SL TABLE
241		2/7		76	"CAN'T MAKE A SOUND."	SHIFT TO SR TABLE
243		2/10		76	MALACHI CROSS DS TO PURSE	PULL TO CENTER
245		1.5/2		77	MALACHI TURN DS FOR "YOU'RE SURPRISED?"	PULL TO ISO
247		1/3		78	"ONE VICE AT A TIME."	RESTORE CENTER AND SL TABLE
248		7		78	MALACHI PULLS CORNEILOUS DS	
249		5/10		79	MALACHI EXITS	PULL TO SL TABLE
253		4/20		81	WITHIN SINGING, DOLLY ENTERS	PULL TO SR TABLE
254		10		82	"MR. VANDERGELDER IF YOUR THINKING"	
255		5		82	"SIDE OF THAT SCREEN."	SL TABLE UP
257		10		82	DOLLY LEAVES CURTAIN	SL TABLE DOWN
265		25		86	"WELL, PLEASE DON'T."	FULL STAGE
267		20		86	VANDERGELDER X BACK TO SIT AT TABLE	PULL TO SR TABLE
269		2/7		87	"I DON'T WANT TO TALK."	PULL TO SL TABLE
271		1/5		87	"YES. COME ON."	PULL TO SR TABLE
273		10		88	"THIS MORNING."	BUILD FULL STAGE

3.3 : Cue List

MATCHMAKER					CUE LIST	
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION
275		7		89	MINNIE ENTER WITH GIRL BARNABY	PULL TO SL TABLE
276	1	10		89	WITH MUSIC CUE SHIFT	WITH MUSIC CUE SHIFT
	2	2		89		BULBS BRIGHTER
277		1 / 7		89	"RECOGNIZE YOU."	BUILD SR TABLE
279		7		89	"I JUST DON'T WANT TO DANCE"	PULL IN DANCE
281	1	5		90	VANDERGELDER BUMPS INTO CORNEILIOUS	OPEN STAGE FOR CHASE
	2	7		90		VLX SLOWER
283		5		91	"WITHOUT PURSE."	PULL TO SR
285	1	1 / 5		91	DOLLY EXIT	PULL TO RUDOLPH
	9	10		91		MARK
287	1	3 / 0		92	BUTTON OF THE MUSIC	PULL DOWN
	9	15		92		MARK
289	1	7		92	PICK UP TABLES	PULL DS CENTER
	9	10		92		MARK
291	1	4		92	VAN HUYSEN ENTER	SWITCH TO VAN HUYSEN TRANS
	9	10		92		MARK
301		0		93	MUSIC BUTTON	UP ON VAN HUYSEN'S
305		15		95	"OH YES, SHE WOULD."	OPEN SL
307		20		95	COOK EXIT TO ANSWER DOOR	BUILD
311		20		97	"COOK, TAKE THEM"	EDGES PULL DOWN
313		20		98	"SUFFER AS I DID."	SLOW OPEN, ADD FAR DR
315		10		99	VAN HUYSEN EXIT	
316		10		99	COOK GOES TO ANSWER THE DOOR	
317		10		100	CORNELIUS EXITS	
321		5		102	MRS. VAN HUYSEN'S REENTRANCE	

3.3 : Cue List

MATCHMAKER				CUE LIST		
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION
323		20		103	"ANYBODY ANY MORE!"	SL DOWN
325		15		103	"YOU CAN GO IN."	SL RESTORE, FAR DR
331		5/15		105	DOLLY ENTERS	BUILD
333	1	5		106	DOLLY CROSSING DS	OPEN DS
	9	5		106		MARK
337		2/15		109	ALL EXIT LEAVING DOLLY	PULL TO CHAIR
339	1	2/5		109	DOLLY STANDS	PUSH TO DS ISO
	9	10		109		MARK
341		1:30		110	"WITHOUT COLOR AND WITHOUT LIFE."	BUILD BLUE WALLPAPER
343		3/5		110	"THINGS TO GROW"	PUSH US TO SETTEE
345		10/20		110	DOLLY SITS	RESTORE
349		20		112	"OUT OF MY HANDS, TOO."	ADD US FOR BARNABY
351		15		113	"MARRY MRS. LEVI."	BUILD FULL STAGE
355		5/15		113	"ILLUSION."	SHIFT FOR DOLLY DC
359		15		113	"THE PLAY IS."	PULL IN TO BARNABY
360	1	2	F3	114	WITH MUSIC SWELL	BUILD US ACTORS
	2	5		114		DS DOWN
360.1		6		114	FOLLOW	PULL DOWN TO SILHOUETTE
361		0		114	ON THE BUTTON	BLACK
363	1	3		114	ACTORS SET	BOWS
	2	D2 3		114		MAC 3S DELAY
365		3		114	FULL COMPANY BOW	OPEN TO EDGES
367		4		114	CURTAIN IN	DROP FRONTS
371		3		114	CURTAIN LANDS	POST SHOW AND HOUSE UP

3.4 : Cue List with Moving Light Tracking

MATCHMAKER				CUE LIST		MOVING TRACK													
CUE #	PART	TIME	Pg FOLLOW HANG	PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201
1	1	5	-	PRESHOW	CURTAIN AND DRAPE AT FULL														
2	9	5	-		MARK	M	M	M	M	M	M	M	M				M	M	
3		5	-	HOUSE TO HALF	HOUSE TO HALF														
4		10	-	HOUSE OUT	HOUSE OUT														
5		4	-	FOLLOW	STAGE UP														
5.1		0	9	MUSICAL BUTTON	BUILD STAGE MUSIC BUTTON	C2	C2	C1	C1	C8				3 C2			1 C3 1 C3 2 C8		
7		20:00	9	FOLLOW	CURTAIN COLOR CHANGE														C18
9		15	10	"AT LEAST ONCE A YEAR."	OPEN DS														
11		20	11	"NO, NO, MR. KEMPER"	DS RESTORE														
13		15	11	"HONOR OF YOUR VISIT"	BUILD SL FOR GERTRUDE														
15		15	12	AMBROSE EXITS	ADD TRAP FRONT														
17		20	12	TRAP CLOSES	TRAP FRONT OUT														
21		20	13	"HOW OLD ARE YOU?"	PULL TO US														
23		15	15	"REFINED LADY."	BUILD UL														
25		20	15	ERMENGARDE SITS AT TABLE	UL RESTORE														
27		15	16	"BUT I DO!"	ADD UR FOR MALACHI, BUILD UL														
31		20	17	"YES, UNCLE HORACE."	UL DOWN														
33		1.5	18	"OFF WITH YOU."	SNAP INTO ASIDE ISO					C9									
35		2/7	19	AFTER "I'M THINKING OF GETTING MARRIED"	OPEN US										6 C1				
37		7	19	VANDERGELDER TURN US TO LEAVE	RESTORE					C8									
39		20	20	"IT WOULDN'T BE PROPER"	PULL TO TABLE, DOLLY UR														
41		10	20	"SOUL OF A FIELD MOUSE."	OPEN UP FOR DOLLY														
43		15	21	"HEAR YOUR UNCLE HORACE COMING"	PULL SL														
45		20	23	"MUST BE CORRECTED"	OPEN SR														

3.4 : Cue List with Moving Light Tracking

MATCHMAKER				CUE LIST		MOVING TRACK													
CUE #	PART	TIME	FOLLOW HANG	Pg PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201
47		15		24 "YES I DO."	ALL UL FOR ERMENGARDE														
49		2	F2	24 DOLLY STARTS TO OPEN CURTAINS	BIG WASH FROM WINDOWS					C1							C2	C2	5 C18
49.1		7		24 FOLLOW	WINDOW PULL DOWN														
51		15		26 "THAT'S PRACTICALLY AN ENGAGEMENT"	SITS AT THE TABLE														
53		15		26 "WITH YOU ALREADY."	ADD FAR DR														
55		20		27 "WITH SUCH MEALS."	FAR DR DOWN														
57		15		28 "MODEST EYES TO THE GROUND"	OPEN CENTER														
59		15		29 "ANOTHER CALL ON MRS. MOLLOY."	ADD TRAP FRONT														
61		20		29 TRAP CLOSES	TRAP FRONT OUT														
63		15		30 "DANGEROUS, MRS. LEVI?"	ADD TRAP FRONT														
65		10/20		31 VANDERGELDER EXIT	TRAP FRONT OUT														
67		20		31 BARNABY CROSS DOWN FROM UR DOORWAY	UR DOWN														
69		15		32 "HOW DO YOU KNOW?"	OPEN UL FOR CRATES						4 C1	4 C1							
71		20		32 "WE'VE KISSED A GIRL."	RESTORE														
73		15		33 "OH, BUT I'LL."	OPEN FULL STAGE														
75		20		34 "BE SO CAREFUL!"	PULL TO DOLLY														
77		20		34 DOLLY EXIT	RESTORE ROOM SMALLER														
79		12		34 WITH SOUND	PULL DOWN														
81	1	3		34	PULL TO TRANSITION														
	9	10		34	MARK	M	M	M	M	M	M	M	M	M	M	M	M	M	M
85	1	7/10		34	DS PULL DOWN					7 C5									
	2	D2.7		34	SHIFT TO MALLOY						7 C9								
101		0	F2	35 END OF TRANSITION	UP ON HAT SHOP	C2	C2	C7	C7	C4			101 C1	101 C1			1 C3	1 C3	
101.1		15		35 FOLLOW	TOP OF ACT 2														
107		3/4		38 MINNIE AND IRENE EXIT	CLOUDS PASS								C3	C3					

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TDPS - KAY THEATRE

LIGHTING DESIGN: ANDREW CISSNA

3.4 : Cue List with Moving Light Tracking

MATCHMAKER				CUE LIST		MOVING TRACK																	
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201			
111		15		40	CORNELIUS CROSSES TO MRS. MALLOY																		
113		20		41	"HAS A REASON TO BE"	PULL TO C AND I																	
115		15		41	"THAT'S VERY KIND OF YOU."	RESTORE																	
123		4/7		45	DOLLY ENTERS	SHIFT TO LOWER SHARP WINDOWS								C1	C1								
125		5		46	MRS. MALLOY EXITS																		
127		2/5		47	CORNELIUS STEP DS FOR MONOLOGUE	PULL TO ISO																	
131		1		48	"HAD A WONDERFUL DAY."	RESTORE																	
137		5		51																			
139		20		52	"BUT IT'S NOT TRUE"	PULL TO TABLE																	
140		20		52	"FAMOUS CORNELIUS"	OPEN DOWN RIGHT																	
141		15		53	MINNY ENTERS	BUILDS UR																	
147		4/6		56	DOLLY EXITS	CLOUDS PASS																	
151		15		58	MINNY AND MALLOY LEAVE	PULL DSR																	
155		15		60	BOYS EXIT	LOW SUNSET																	
156		10/0		60	LIGHTS SWITCH OFF	OFFSTAGE LIGHT SNAP OFF, INTERIOR DIM																	
157		4/15		60	"YOU'RE CRYING!"	PULL INTO MINNIE AND IRENE																	
159		3		60	WITH CURTAIN CALLED IN	FRONTS OUT																	
161	1	0		60	CURTAIN LANDS	INTERMISSION																	
	9	D20 20		60		MARK	M	M	M	M	M	M	M	M	M	M	M	M	M	M			
201	1	10		61	STAGE READY	HOUSE TO HALF																	
	9	7		61		MARK												M	M				
202		5	F3	61	HOUSE SETTLED	HOUSE OUT																	
203		3		61	FOLLOW	CURTAIN OUT																	
205		0		61	CURTAIN ABOUT 1/2 WAY OUT	ADD FRONTS	C4	C14	C4	C14	C5	201 C4	201 C4	201 C4	201 C4	201 C1	202 C1	202 C5	202 C5	203 C18			

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TDP5 - KAY THEATRE

LIGHTING DESIGN: ANDREW CISSNA

TDPS - KAY THEATRE

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LIGHTING DESIGN: ANDREW CISSNA

3.4 : Cue List with Moving Light Tracking

MATCHMAKER				CUE LIST		MOVING TRACK														
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201
207		15		62	"NAPOLEON SAID WHAT?"	ADD SOME UR FOR HIDING														
211		15		63	"GIRLS LIKE US."	OPEN SL														
219		15		66	MALACHI EXIT	SHIFT														
221		15		67	"THEY WILL," ALL SIT AT TABLE	PULL TO SL TABLE														
225		15		69	"YES, MA'AM"	OPEN DR														
231		8/20		72	"SO YOU DIDN'T ASK ME TO DANCE"	PULLS TO SR TABLE														
232		5/15		72	"I'M INTERESTED IN"	RESTORE														
237		5/10		75	"READY FOR THE SOUP."	PULL TO SR TABLE														
239		2/7		76	"DON'T KILL ME."	SHIFT TO SL TABLE														
241		2/7		76	"CAN'T MAKE A SOUND."	SHIFT TO SR TABLE														
243		2/10		76	MALACHI CROSS DS TO PURSE	PULL TO CENTER														
245		1.5/2		77	MALACHI TURN DS FOR "YOU'RE SURPRISED?"	PULL TO ISO					C2									
247		1/3		78	"ONE VICE AT A TIME."	RESTORE CENTER AND SL TABLE					C5									
248		7		78	MALACHI PULLS CORNELOUS DS															
249		5/10		79	MALACHI EXITS	PULL TO SL TABLE														
253		4/20		81	WITHIN SINGING, DOLLY ENTERS	PULL TO SR TABLE														
254		10		82	"MR. VANDERGELDER IF YOUR THINKING"															
255		5		82	"SIDE OF THAT SCREEN."	SL TABLE UP														
257		10		82	DOLLY LEAVES CURTAIN	SL TABLE DOWN														
265		25		86	"WELL, PLEASE DON'T."	FULL STAGE														
267		20		86	VANDERGELDER X BACK TO SIT AT TABLE	PULL TO SR TABLE														
269		2/7		87	"I DON'T WANT TO TALK."	PULL TO SL TABLE														
271		1/5		87	"YES, COME ON."	PULL TO SR TABLE														
273		10		88	"THIS MORNING."	BUILD FULL STAGE														

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TDPS - KAY THEATRE

LIGHTING DESIGN: ANDREW CISSNA

3.4 : Cue List with Moving Light Tracking

MATCHMAKER					CUE LIST		MOVING TRACK													
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201
275		7		89	MINNIE ENTER WITH GIRL BARNABY	PULL TO SL TABLE														
276	1	10		89	WITH MUSIC CUE SHIFT	WITH MUSIC CUE SHIFT														
277	2	2		89	BULBS BRIGHTER	BULBS BRIGHTER														
279		1/7		89	"RECOGNIZE YOU."	BUILD SR TABLE														
281	1	5		90	"I JUST DON'T WANT TO DANCE"	PULL IN DANCE														
283	2	7		90	VANDERGELDER BUMPS INTO CORNELIOUS	OPEN STAGE FOR CHASE VLX SLOWER														
285	1	1/5		91	"WITHOUT PURSE."	PULL TO SR														
287	9	10		91	DOLLY EXIT	PULL TO RUDOLPH MARK														
289	1	3/0		92	BUTTON OF THE MUSIC	PULL DOWN MARK														
291	9	15		92	PICK UP TABLES	PULL DS CENTER MARK														
301	1	7		92	VAN HUYSEN ENTER	SWITCH TO VAN HUYSEN TRANS MARK														
305	9	10		92	MUSIC BUTTON	UP ON VAN HUYSEN'S														
307	1	4		92	"OH YES, SHE WOULD."	OPEN SL														
311	9	10		92	COOK EXIT TO ANSWER DOOR	BUILD														
313	9	20		95	"COOK, TAKE THEM"	EDGES PULL DOWN														
315	1	20		97	"SUFFER AS I DID."	SLOW OPEN, ADD FAR DR														
317	9	10		99	VAN HUYSEN EXIT															
321	1	10		99	COOK GOES TO ANSWER THE DOOR															
323	9	10		100	CORNELIUS EXITS															
325	1	5		102	MRS. VAN HUYSEN'S REENTRANCE															

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TDPS - KAY THEATRE

LIGHTING DESIGN: ANDREW CISSNA

TDPS - KAY THEATRE

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LIGHTING DESIGN: ANDREW CISSNA

3.4 : Cue List with Moving Light Tracking

MATCHMAKER					CUE LIST		MOVING TRACK													
CUE #	PART	TIME	FOLLOW HANG	Pg	PLACEMENT	PURPOSE/ ACTION	G60	G69	G70	G79	G120	101	102	103	104	105	106	107	G111	G201
323		20		103	"ANYBODY ANY MORE!"	SL DOWN														
325		15		103	"YOU CAN GO IN."	SL RESTORE, FAR DR														
331		5/15		105	DOLLY ENTERS	BUILD														
333	1	5		106	DOLLY CROSSING DS	OPEN DS														
	9	5		106		MARK														
337		2/15		109	ALL EXIT LEAVING DOLLY	PULL TO CHAIR											303 C1			
339	1	2/5		109	DOLLY STANDS	PUSH TO DS ISO														
	9	10		109		MARK														
341		1:30		110	"WITHOUT COLOR AND WITHOUT LIFE."	BUILD BLUE WALLPAPER					C4									
343		3/5		110	"THINGS TO GROW"	PUSH US TO SETTEE										306 C1				
345		10/20		110	DOLLY SITS	RESTORE					C14									
349		20		112	"OUT OF MY HANDS, TOO."	ADD US FOR BARNABY														
351		15		113	"MARRY MRS. LEVI."	BUILD FULL STAGE														
355		5/15		113	"ILLUSION."	SHIFT FOR DOLLY DC														
359		15		113	"THE PLAY IS."	PULL IN TO BARNABY														
360	1	2	F3	114	WITH MUSIC SWELL	BUILD US ACTORS														
	2	5		114		DS DOWN														
360.1		6		114	FOLLOW	PULL DOWN TO SILHOUETTE														
361		0		114	ON THE BUTTON	BLACK														
	1	3		114		BOWS														
363	2	D2.3		114	ACTORS SET	MAC 3s DELAY														
365		3		114	FULL COMPANY BOW	OPEN TO EDGES														
367		4		114	CURTAIN IN	DROP FRONTS														
371		3		114	CURTAIN LANDS	POST SHOW AND HOUSE UP														

TDPS - KAY THEATRE

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LIGHTING DESIGN: ANDREW CISSNA

3.5 : Preset List

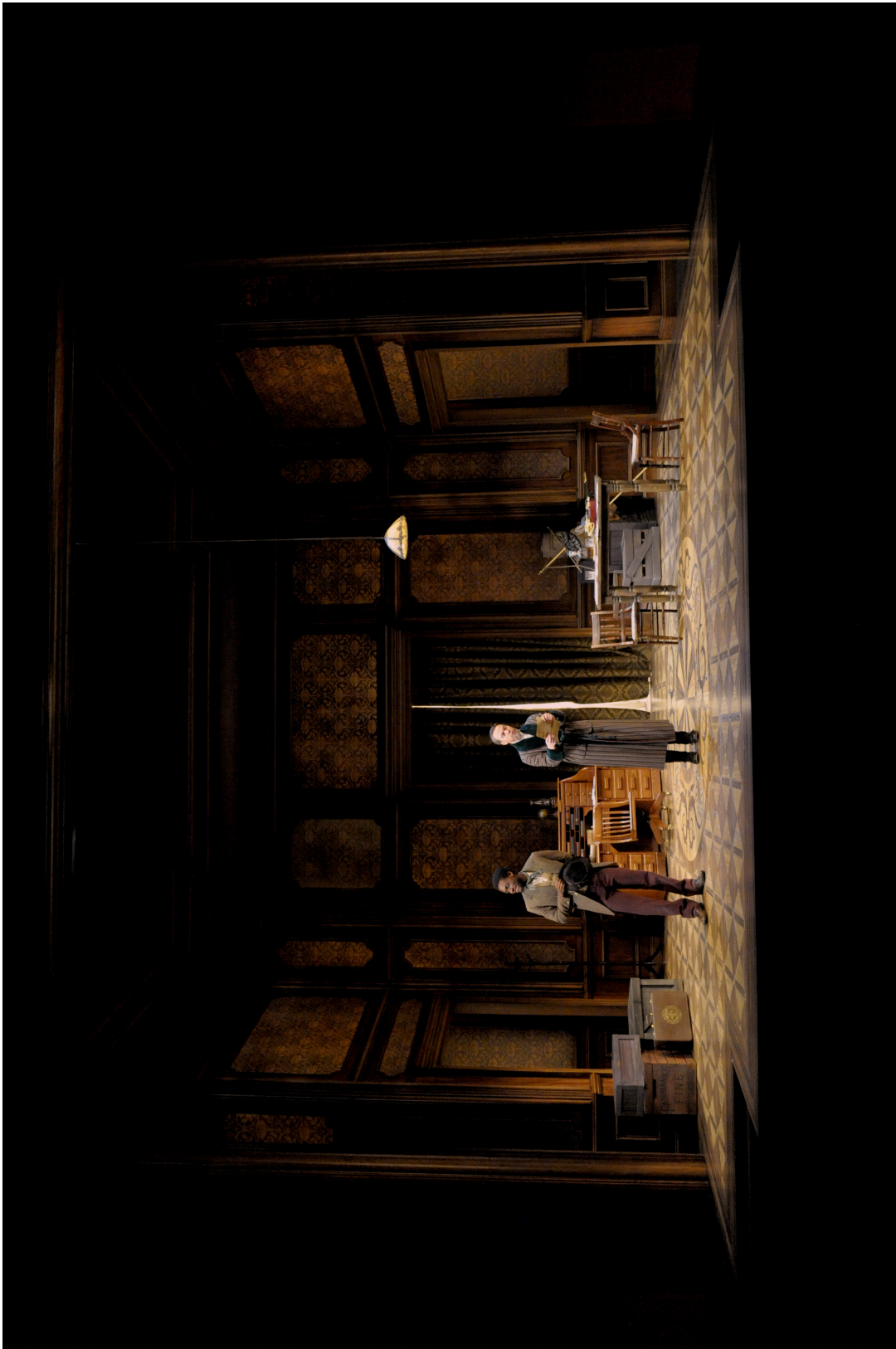
PRESET LIST

10/11/13

PRESETS			
##	DESCRIPTION	Q MOVE	UNITS
1	FULLSTAGE X BACK	5	G110
2	VLX WINDOW TIGHT	5	G201
3	UR DESK AREA	5	104
4	UL CRATES	69	102-103
5	VLX WINDOW WASH	49	G201
6	VANDERGELDER UL FILL	33	105
7	TRANSITION MOLLOY	85	101-102
101	HAT SHOP WINDOW FILL	101	103-104
201	FULLSTAGE X FILL	203	101-104
	TABLE TOPS	203	105-106
202	FULLSTAGE STRAIGHT BACK	205	G110
203	DOOR BACKS	203	202-204
204	TRANSITION VAN HUYSEN DS	291	101-102
301	VAN HUYSEN WASH		101-104
302	SETTEE TOP		105
303	DOLLY ISO SIDE	337	106
304	UC DOOR FILL		106
305	UC DOOR FILL	307	103
306	SETTEE TOP DOLLY	343	105
999	HOME		ALL

Chapter 4: Production Photographs

4.1 : Act 1



“Mr. Horace Vandergelder...content in the partial shadows of a dark room. The sparse overhead fixtures cast a bright but unnatural white glow down the features of the harried servants...”

4.1 : Act 1



“But soon the infamous Dolly Levi bursts into the room and, with one look about, throws open the heavy curtains and allows the now heraldic white sun to erupt into the room, instantly throwing a jump in everyone’s step.”

4.1 : Act 1



Transition from Act 1 to Act 2

4.2 : Act 2



“...the butterscotch afternoon sun blooms through a bank of large, unseen windows, sliding down the displays of hats and the lovely Minnie Fay’s cheek, cutting across the furniture and walls.”

4.2 : Act 2



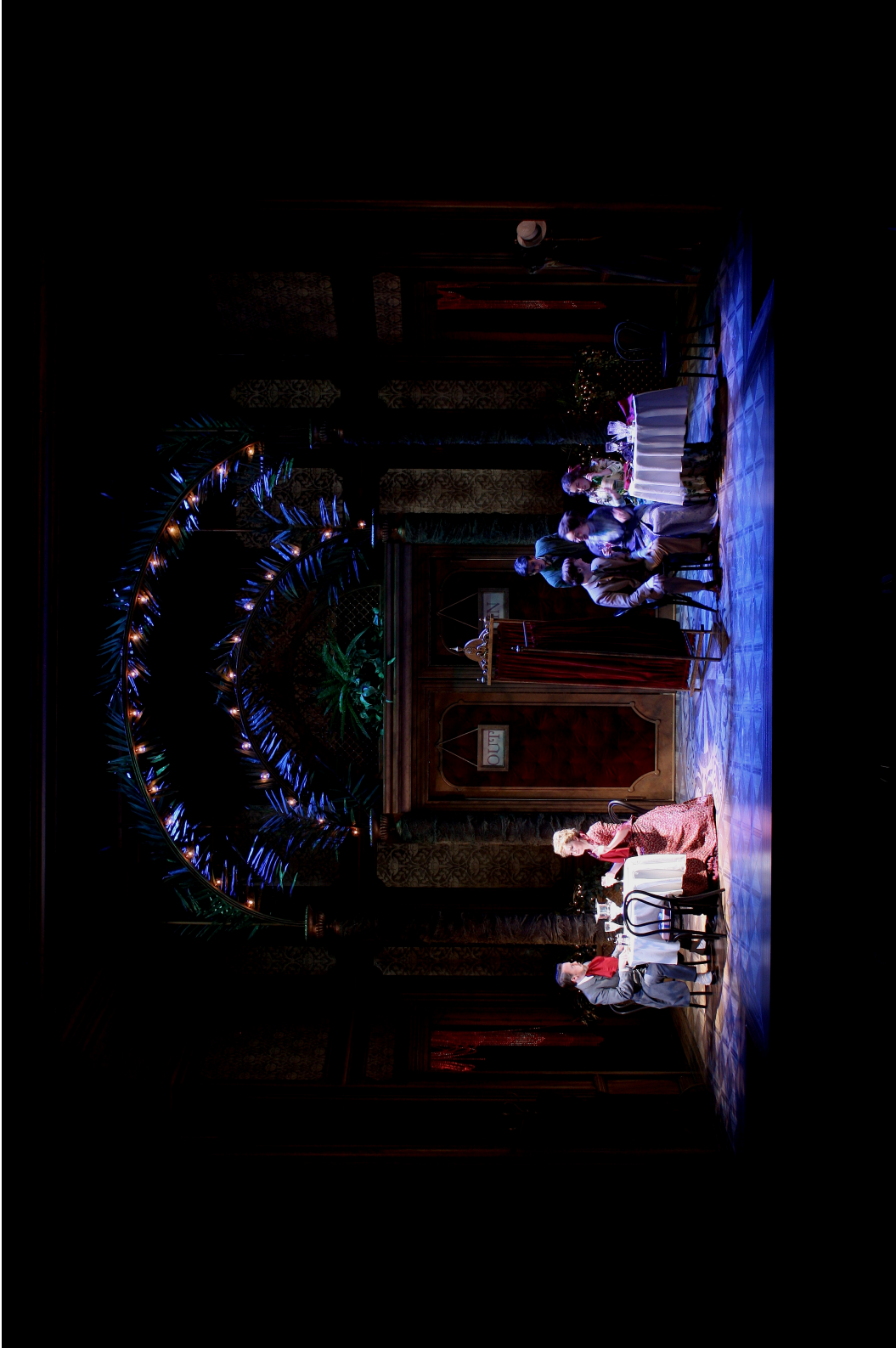
“Occasionally someone steps out of the insanity and addresses us directly, popping suddenly... into a purely theatrical hard-edged beam to confess their inner thoughts.”

4.3 : Act 3



“A romantic steely moon glides over the tables of the Harmonia Gardens terrace as... sparkling diamonds of yellow pop on all around”

4.3 : Act 3



“...creating a stunningly loving scene for young love to blossom.”

4.4 : Act 4



“A late azure moon smiles through the windows and falls across the settee in the center of Van Huysen’s living room to play with the dotted straw of her many chandeliers, some seen and some not.”

4.4 : Act 4



“It is here that Dolly finally steps herself into the forefront, grasped in a gilded halo with the cobalt moon dancing off her nose, to finally win the next story in her life.”

Chapter 5: Final Reflection

I am very proud of the final product of *The Matchmaker* that the whole team put onstage. There was always a strong unity in color choices and the overall weight of the show between all of the designers. Our collaboration was strong throughout the process and always kept the production moving in the forward direction. The team was very strong and I would absolutely love to work with all of them again.

I am also proud of the lighting design of the production. I think that I was able to create an environment beyond just bright comedic lighting that had some amount of direction and thought behind it. The motion of the opening curtains in Act 1, the changing of the sunlight outside the windows in Act 2, the moonlight and incandescence of Act 3, and the rich warmth of Act 4 all together gave the show a very distinct and sharp look. Also, I think that each of the asides, the moments of direct address in each act, had a very distinct break from the rest of the action of the play making a very clear shift.

Given the opportunity there are many things I would've changed. As mentioned before, the lit wallpaper panels were a significant challenge. Without changing the paint or fabric treatment itself, I wish that I had double the intensity behind those panels. This ultimately would've meant pulling resources from somewhere else in the rig, but I think it would've been worth it. Similarly, I wish there had been a few more days to improve the blue light we added to the front of the panels during Act 2. In a perfect world I would have made custom templates to better fit the curved edges of each panel to clean up the overall look. Also, the lower panels needed to be lit from a different location with a higher angle to help reduce the number of shadows of actors falling onto them.

Furthermore, given more time, I would've also moved the downstage row of front light to a slightly flatter angle to help get into a few of the actors' eyes a little better. For most of the moments in the show this wasn't a severe problem, but specifically during the last direct address from Barnaby, it would've been better to see him a little more clearly. Also, if we could've caught the interference between the first booms and the main curtain earlier in the process, the cleanliness of the sidelight would've been greatly improved if there had been a way to keep the booms further onstage.

Beyond the lighting itself, I think that specifically the blocking of the Act 2 Hat Shop could've helped to make the lighting ideas stronger. If we had played the downstage area as a bank of windows looking out onto the park beyond, not only would the lighting idea of the windows been a little more prominent, but it would've pulled a lot of the blocking out of the upstage corners of the set and down toward the audience more. What I found was that Acts 3 and 4 had much more poignant lighting because the blocking stayed both more isolated and further downstage, allowing the spill onto the walls to disappear and the actors to truly pop out of the environment.

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